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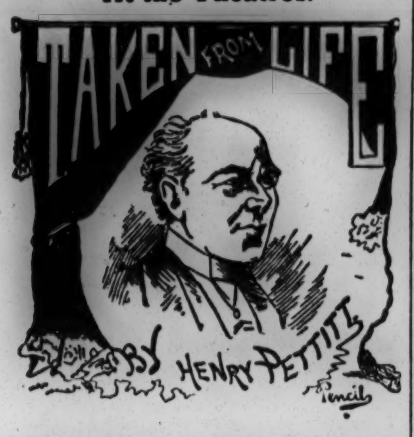

The production of Taken from Life at Wallack's Saturday night was looked upon as an important event. So it was, relatively considered, as testing the existence of a popular craze for melodrama; but in no other sense whatever. It failed utterly, and the failure was the death-rattle of trash which the public, in this city at least, will not stomach. We are fain to believe that the public doesn't want melodrama at all. The World, Youth and The Lights o' London were exceptional pieces. Because they abounded in novel mechanical effects and plenty of scenic scope, people flocked to see them. But nobody was ever imbecile enough to assert that their popularity was due to dramatic merit or to the actors who figured in them as auxiliaries to the scene painter and machinist. In those pieces the extreme limit of mechanical ingenuity seemed to have been reached; they were charged with achievements that excited wonder and surprise. But the public did not hanker after melodrama. It was like a child that has been given a cleverly constructed toy; after the first glamor had worn off they wearied of it and were willing to toss it away.

We knew beforehand that Pettitt's play had only two chances: if its spectacular features surpassed those of all predecessors or if it possessed real merit as a play. In each of these respects it was lamentably defective. The plot is made up of shop worn materials, such as in the dry goods business would "be sold at a sacrifice." A poor artist, Walter Lee, loves Kate Denby, the sister of a sporting man, John Denby. The latter has lost on the course and his farm is heavily mortgaged. Philip Radley, an ambitious villain, whose life has been chiefly spent on the track, wishes to make Kate his wife. She declines the honor. Radley proposes to take up Denby's mortgage, which has been fore closed, on condition that Lee is ordered from the place and his own suit for the sister's hand is espoused. Denby consents. Lee takes the ordering off mildly and Kate elects to share poverty with him as Mrs. Lee in preference to remaining with her brother. This ends the first act. We are next taken to Walter Lee's lodgings. A year has passed and there is a baby; but times are hard with the artist. While Kate is out peddling one of his pictures, William Maguire, an evicted tenant of Denby's in the previous act, turns up with some drawings which he wishes Lee to reduce to scale. Lee suspects them to be the designs for an explosive machine and accuses Maguire of being a socialist. Maguire goes away with his drawings. Kate comes back with groceries, having disposed of the picture, and Lee takes some change and goes out to buy beer and tobacco. Then Radley appears to tempt Kate to bring her child to the luxurious home of her brother. She refuses. Lee returns. While a fight between Denby and he is in progress Radley steals the child with the assistance of an employe, Titus Knott. Denby accidentally stabs himself and Lee is accused of his murder. In the succeeding act he is found in jail awaiting trial. There are some scenes with his wife and Radley. Kate, who has befriended William Maguire, claims his promise to assist her if she ever is in trouble, and he blows up the wall with his little dynamite machine in a barrel. Lee escapes. In the next act he turns up as an employe in Radley's stable, the latter having come into possession of Denby's estate by forging his name in a will. Jack, a stable boy, is also found to be the child of Walter. Kate recognizes her husband in the yard, despite a seven years' growth of beard, and Radley does the same thing. He goes for the police to arrest Lee. Before their arrival the latter is warned by Jack in time to make his escape on a race horse taken from an adjoining stable. The last act is used up in foiling Radley, arresting him for his forgery, discovering the identity of Jack, and leaving Kate and Walter, besides two or three minor characters, in a blissful state.

This plot is developed in a clumsy fashion. It excited no interest, and it failed to be entertaining. The dialogue is crude, conventional and pointless. There is nothing in it to draw forth a laugh, except in derision, or a tear, except for sympathy with Mr. Wallack. Frequently the audience tittered at the absurdities, and what little applause was heard sprang from a desire to help the actors who were unfortunate enough to be in the cast.

We are loth yet to judge of the claims of Messrs. Herbert, Kelcey, Forrest, Buckstone and Miss Measor, the English people who have been engaged for Wallack's company. They made their American debut under the most deplorable circumstances, and in parts that would obscure the talents of the cleverest artists. The character of Walter Lee was played by William Herbert, the successor of Osmond Tearle; He acted a little too boisterously and he was slightly nervous; but it gave him positively no chance to show his metal. We imagine, however, that Mr. Herbert will be seen to better advantage in a worthier style of part. His English reputation has been made in parts such as Charles Wyndham affects. Report fixes his status as being among the actors of light comedy. It is easily understood, therefore, that the exploits of a luridly melodramatic hero scarcely suited him. He is a slender man, with a light voice, and a good appearance. His bearing is graceful and his manner pleasing. Herbert Kelcey acted Philip Radley. His face is handsome and his manner good. He appears to possess more vigor than the average passive pantaloon actor of to-day. We refrain from criticising his performance for the reasons already set forth. It is enough to say that the impression he created was more than favorable. C. P. Flockton, whose Lambert Streyke made him first known in New York as a character actor of ability, played William Maguire, the socialist. Nervousness or a false conception of the character caused him to overdo it at times, trenching dangerously on the boundary of burlesque. The audience stamped him with their approval, however, at the end of his scene in Act One—which was the best thing he did, by the way—when they honored him with a loud recall. He will become a favorite member of Wallack's company, no doubt. Arthur Forrest's John Derby verged somewhat on the grotesque. He means well, but he makes a mistake of bringing his elbows too much into play while attempting to express feeling. His voice is strident, but he has a gentlemanly appearance, and may come out all right when the bill is changed. C. E. Edwin did a careful, well rounded "bit" as a stableman. Mr. Buckstone, a son of John Baldwin Buckstone, the famous comedian, had a part that would not have been comic had he not managed it extremely well. Mabel Stephenson was Jack. She is a precocious and clever little child, whose acting in La Belle Russe got her this part. Harry Gynnette, a good actor, was utterly hidden as a Prison Warden, with two or three speeches to repeat. William Elton made the hit of the play. While he could not save it from failure, he nevertheless prevented it from becoming an utter fiasco. Titus Knott, under his capital treatment, was a character that stood out in sharp outline like a mountain peak against a drab sky. It bore evidence of the most intelligent study, and was altogether too good for its surroundings. Titus is a bailiff, a tipster and finally an aid to the heroine of the drama in securing the liberty of her husband and the apprehension of her persecutor. Throughout he was irresistibly funny and won the most gratifying evidences of favor from the audience. Elton is certainly the most versatile comedian Mr. Wallack has had in years. His make-up was a study and his costumes a subject for investigation as well as surprise. We congratulate him upon a genuine success obtained under many difficulties. Miss Coghlan looked more charming than usual and played the ungrateful role of Kate with conscientious nicety. Some people may argue that is not greatly to the credit of such a sterling actress to play a bad part well when it is known that she receives $350 a week for doing it; but we know better than that. Her costumes were most becoming, especially the simple gown she wore in Act Two. Miss Measor, the new actress, was Bella, and as Bella was about as uninteresting and bald a part as all the rest. Miss Measor is not to be blamed because she did not create a sensation. She has a deliciously distinct pronunciation which compensates for the shrillness of her voice. She is very ladylike and is refined and delicate in her style of acting. We hail Miss Measor as a welcome substitute for Miss Boniface. Effie Germon got a warm reception; but could not do much with Mary Maguire, who is a mere foil for Titus Knott.

The scenery was exquisite. Mr. Goatcher painted three of the five sets and Mr. Mazzanovich did the others. The latter's picture of the House of Detention was certainly a magnificent specimen of work. Mr. Goatcher's landscape in Act One was also worthy of great commendation. In fact all the scenery was above reproach—would that the play had been the same!

We are afraid Taken from Life won't more than run the month out, if the receipts are to be taken into account; but we suppose Mr. Wallack will not be able to get The Parvenu ready in that time. That piece is highly spoken of, and, from all we know of its career in London, ought to make its mark here. At all events it is within the province of Wallack's Theatre—Taken from Life is not. The Parvenu will give Mr. Herbert and the other new members their opportunity. Added interest will be felt from the fact that the manager will be included in the cast.

* * *

Elsa was such a bad venture that it was taken off the stage of the Park Monday, according to THE MIRROR'S prediction. Miss Mitchell appeared in Jane Eyre and gave a very original and characteristic representation of the titular character. Although she did not fill Charlotte Bronte's idea of the personage, she was most satisfactory to the audience, which was generous with its applause. In the third and fourth acts especially was Miss Mitchell highly effective, quite surprising her friends, who believed her capabilities extended only to the delineation of baby parts like Fanchon. Heaven only knows what idea R. Fulton Russell had in his noddle when he conceived Lord Rochester to be a peevish boor instead of a well behaved, moody gentleman. "Currer Bell" would roll over in her grave did she know how Mr. Russell is murdering her splendid creation. Mr. Russell imitates Lawrence Barrett's mannerisms. It is needless to say they are no more agreeable for being imitations. Russell Bassett was excellent as Sam, J. J. Galloway a passable Sir Francis, Mrs. Prior a sterling Mrs. Reed and Carrie Wyatt a good Georgiana. The remainder of the cast was acceptable, and the play had a good, of course not a new, setting. It is announced "until further notice." We believe Miss Mitchell will show wisdom in giving the public the privilege of seeing her in Fanchon, Pearl of Savoy and other favorite parts in her repertoire before finishing her engagement at the Park.

* * *

The San Francisco Minstrels are doing a jolly bill this week, and the usual crowds are thronging to the pretty Opera House. At eight o'clock there isn't room enough in the place to insert a knife-blade, and the treasurer frequently is obliged to call a special squad of Captain Williams' police to quell riots which arise, because the people who can't get in take it as a flagrant injustice. With such things going on outside, it is most creditable to Birch and Backus that they are funnier than ever. Another sad commentary upon professional life! The guffawing spectator seldom knows what misery lies concealed beneath a beaming burnt cork countenance. Surely, if Oscar Wilde wants to do suffering humanity an act of kindness let him write a letter to Birch and Backus.

* * *

The Grand Opera House would have been packed Monday night had the equinoctial storm kindly held over until the date it usually puts in an appearance; but notwithstanding the flood from above, enough people attended to fill every seat from gallery to orchestra stalls. They witnessed two shows for their money: Clara Morris in Miss Multon and Oscar Wilde in a private box. Miss Morris' wonderful acting in this play is so familiar that it does not now call for extended comment. By many it is considered her best performance, and we are of those that incline to this opinion. With those wonderful, irregular flashes of positive genius that she alone of all the emotional actresses before the public can emit, she moved her audience to a marvellous extent and drew from them the usual amount of enthusiasm. In the intervals between these scintillations she was commonplace and even tiresome. Singularly enough, Miss Morris was kind enough to keep the green baize (for some inconceivable reason this was substituted for the act drop) down not longer than twice the regular time between the acts, and the performance therefore finished much earlier than the average of her representations.

The company, although a "pick up," was quite good. Lewis Morrison as the advocate, De LaTour, was polished as fine steel and won the instant approbation of the spectators. Morrison is a capital leading man and an actor worthy to support such an uncommon actress as Miss Morris. Both R. G. Wilson and W. H. Crompton, as the old physician, Osborne, and the old pedagogue, Belin, were excellent. Lillian Andrews' Matilde was stiffly acted; but the lady's comely appearance sufficiently palliated that. Aunt Louisa Eldridge made a good Arabella; but her voice has grown so husky it cannot be heard in the back part of the auditorium. Mollie Revel was a pert maid, and the two children, Paul and Jane, were nicely acted by Carrie Elberts (whose long hair should be cut for a boy's part) and Lillie Granger, a graceful young lady. The mounting was good. Miss Multon will be played every night until Saturday, when The World will begin a fortnight sojourn at the Opera House. Yesterday (Wednesday) a special performance of Olivette was given to a good sized assemblage, the occasion being a special one, Dolly and the Alcazar troupe filling the date because Miss Morris' health does not permit her attempting more than one matinee a week.

* * *

The Blackbird, although it is drawing well, does not seem to possess the confidence of Mr. Harrigan. We hear, on apparently reliable authority, that he will return shortly to his popular local pieces, doing either The Chimes or his Jew play, both of which are ready. It is also rumored that a number of the discarded favorites will be reinstated. If these whispers be true we can honestly congratulate Messrs. Harrigan and Hart on their wisdom.

* * *

The Troubadours gave their mirthful absurdity, Greenroom Fun, at the Windsor Monday. This is a better vehicle for their quips and quiddities than The Brook, and, as we pointed out when the company first did it in this city at Booth's last Spring, Mr. Howard has succeeded in making a perfect fit for Nat Salsbury and his associates. The patrons of the Windsor appreciate even better than the uptown people did the howling fun of the amateurs' rehearsal and their performance, and we truly believe the company does the piece more justice now than last season. Their "show" is rounded and brought to a state of complete symmetry. Nat Salsbury, as the Big Chief and stage manager, is as excruciatingly funny as usual, and his war-whoop resounds in the ears of the spectators long after they leave the theatre. Nellie McHenry, John Webster and the new members of the party help to make the effervescent entertainment sizzle. The church choir ballet is received with roars of laughter. The houses, of course, are large.

* * *

The Thalia opens for the regular season Thursday with Der Lustige Kreig. Several changes in the cast will be made; otherwise the representation of this charming opera will be the same as last season.

* * *

A Daughter of the Nile was brought out last Wednesday night and fully justified the endorsement it received from us after witnessing a rehearsal. The star and author was most kindly received by a brilliant gathering, which voted her acting and her play delightful. Some alterations should be made in spots where inexperience led the playwright astray; but these are few and far between. Miss Don has written a play whose aim is far above that of the average dramatic composition of her day, and in this regard, as well as in others, she is deserving the heartiest encouragement. Good sized audiences have been the rule at the Standard. The Daughter of the Nile will remain four weeks. Then Mr. Henderson's regular season of comic opera begins, with Les Manteaux Noir, in which Dolly and J. H. Ryley will be seen. Great expense in the matter of scenery and dresses has been provided for by Mr. Carte, and a fine production of the piece that has set London whistling is anticipated.

* * *

The Black Flag will wave over the Morton House only until Saturday. Next Monday Joe Jefferson will appear as Bob Acres for a brief period.

* * *

Chispa and Marion Elmore will be seen no more this Fall at the Fourteenth Street Theatre after this week. On Monday the crazy Rogers will exhibit his Sweetheart's stockings, and as we intend to take a double-lens lorgnette along to look at them, we shall be able to tell our readers next week whether their quality is inferior to the majority of the same goods exhibited on the lower Bowery.

* * *

Rehearsals of Young Mrs. Winthrop are progressing at the Madison Square.

* * *

Preparations for The Romany Rye are in a very complete state. Rehearsals are progressing in the day and night time under Mr. Cathcart's direction. He informs us the supers are somewhat difficult to manage and the gypsy band not over-gifted with intelligence; but he believes all will go well Saturday night. Messrs. Brooks and Dickson assuredly place great faith in the production, for it will have cost $15,000 before the curtain goes up on the first performance.

The Musical Mirror.

We were pleased to witness and to record the instant and genuine success made by Mme. Theo on Monday last at the Fifth Avenue, in Madame L'Archiduc, for it proved that there was one audience at least to be had in New York that could distinguish art from force, and perfection of comedy from cunnin' capers or circus clowning. Mme. Theo is the head of the "naive" school of comic opera. In her pretty mouth even the risky speeches of the very queer-colored heroines of bouffe libretti lose their coarseness and become merely suggestions—losing none of their spice, but having the roughness pleasantly disguised in the cooking. Theo is exquisitely pretty, with a joyous, innocent prettiness that cannot be vulgarized; consequently she can say and do things that nobody else can without offense, and she is so fascinating that she can leave undone what others would not dare to shirk, namely: the singing of the music; for verily Theo has no voice. Once in a while a sweet sotto voce tone peeps out like a violet; but for the most part the singing is naught, the acting everything. Nevertheless, her giving of *Un P'ti Bonhomme* and *Pas Ca* were both absolutely perfect. In fact, during all our long experience, in all parts of the world, we never heard anything more exquisite than Theo's singing of the latter song. It was the acme of humor and the perfection of quiet vocalism. A bright intelligence is a main feature in this artiste's work. One feels that she understands every shade of meaning in the words and music both, and there is none of that parroted monotony so wearying in our native funny folk. Why do not our comic opera ladies go and sit at the feet of Theo and learn to be wise? Catherine Lewis comes the nearest to the style; but Catherine is apt to overdo it and lacks that sweet unconsciousness that turns naughty sayings into innocent fun. Next to Theo comes pretty little Mlle. Buisson, who, if last Monday night was her first appearance on any stage, as the bills averred, is nothing short of a wonder of grace, *Chic*, and self-possession—seeing that she played Fortunato as well as the part could be played by the most experienced actress. This little maid has a brilliant future if she goes on as she has begun. There is a wonderful likeness between her and Theo, which would almost lead one to suspect a nearer and dearer association than merely a professional one. Mlle. Dorsay made a hit as the Countess, by her wonderful pronunciation of English, and was violently encored in the duet with the Count—well sung by Mr. Huguet. Duplan was funny beyond measure as the "Original" Archduke, and the whole cast was a lesson to our thick witted, bellowing bouffers, or rather buffers, who think that the music of a light comic operetta should be vocalized like that of Count Arnheim, or Di Luna in Trovatore. The orchestra was full, efficient and well under the control of the clever conductor, M. Legay, and the chorus was admirably trained and sufficient. Once more we congratulate Mme. Theo on her success, and M. Grau on the admirable support he has given her. The opera itself is not by any means one of Offenbach's strongest; in fact, with the exception of the airs, "P'tit Bonhomme" and "*Pas Ca*," the buffo song "Original," the comic quartette "Bien doucement," the funny dialect duet "English spoken here," and the alphabetical finale, there is little worth noticing in the music; and the dialogue, though lively, is awfully familiar through various former pieces, especially "Perichole," to which the authors are largely indebted.

* * *

The Alcazar concert of this week was well attended. The orchestra was very good on the whole. Mlle. Marten sang prettily a romance by Prince Gustave Adolphus, called "I. Rosenduft," and was recalled. Miss Inez Cameron overshot her powers in Mulder's "Polka Staccato." Mr. Alfred Liston played on so many instruments of percussion that we wondered what domestic utensils he would perform on next. Mr. Bayerhoffer "brummed" on the violoncello like a big bumblebee. Miss Van Huyck repeated her success of last week by singing "Stella Confidente" in a charmingly sympathetic manner, of which the audience showed its appreciation by a cordial encore, and Mr. Vicarino displayed a round, full baritone voice and a manly style in two duetts with Miss Van Huyck, "L'Addio," of Donzetti, and the "La ci darem," of Mozart—altogether a very pleasant concert.

* * *

Miss Lillian Russell got a very warm welcome on her return as Patience at the Bijou Theatre, Saturday night, and she sang with all her wonted sweetness and grace. Lily Post was a charming Angela. John Howson, beyond criticism as Bunthorne; Mr. Campbell extremely good as the Duke; Mr. Digby Bell, pleasing as Grosvenor; Miss Laura Joyce, a model Lady Jane both in singing and acting. Miss Victoria Reynolds, vocally inefficient as Lady Ella; Miss Eme Weathersby, good as Saphir, and Mr. Greensfelder vigorous but flat as the Colonel. The chorus and orchestra were very good, and the presence of Mr. Jesse Williams was very evident in the *aplomb* and decision of the movements. The hand of the master was apparent to the manifest bettering of the music.

* * *

Col. McCaull is determined to keep well to the front this present season. He will play his company at the New Casino, as well as keep a permanent organization at the Bijou Opera House and a roving party upon the road. Lillian Russell, Lily Post and Cotrelly are a strong steam, and John Howson is a horse to spare. The principals of McCaull's organization are all right. Jesse Williams knows what he is about, and with a good band of instrumental musicians in orchestra and a good chorus upon the stage, success is certain. The chorus he has already; the band is as yet in embryo.

The Gypsy Encampment.

On Thursday morning last a reporter of THE MIRROR found a crowd of urchins peering with evident gratification through the chinks and cracks of the high fence that surrounds the vacant lot extending from Fifty-eighth to Fifty-ninth street on Broadway. Having a more than usual share of curiosity, he peered, too, and was so well satisfied with the sight he saw that he returned to the same place on Sunday afternoon and was admitted through a large door to the enclosure. Here he found a camp composed of the gypsies that are to give realism to certain scenes in The Romany Rye on Saturday night at Booth's.

The reporter counted forty five men, women and children all told, although he found it a difficult matter, in making the census, to discriminate between the dirty, black haired youngsters who rolled about on the ground and the equally dirty black dogs that rolled about with them. The wagons in which these gypsies perambulate are not the traditional elongated vehicles with hooped top covers, such as we see in books, but smart wagons with enameled leather tops, such as are used by grocers. They were ranged in a sort of semicircle around the Fifty-eighth street corner of the lot. Their horses, well fed but plebeian looking beasts, patiently stood in another corner eating a comfortable dinner. Several tents were pitched inside of the semicircle of wagons, and in front of these the owners lolled and squatted. Four or five fires were smouldering on the ground, and over them swung black pots that depended from three sticks, giving the place a somewhat picturesque appearance.

As the reporter strolled about he was accosted by a weird-looking hag, dressed in raiment as vari colored as the biblical Joseph's traditional dress coat. Her skirt was short and of a large plaid pattern; her shoulders were wrapped in a bright shawl; a short clay pipe filled with rank tobacco seemed to give her much quiet pleasure. When she stretched out a bare, withered brown arm and beckoned the reporter to the entrance of the tent in which she was sitting, he instantly thought of Charlotte Cushman's first entrance in Meg Merriles.

"Won't the dark gentlemen have the veil parted and his future revealed——for fifty cents?" she asked, removing her short pipe and expectorating freely, but with the accuracy of well preserved age and long practice.

No, the reporter thought he didn't care about it; besides, he had heard Oscar Wilde say that he would never contemplate into his future at a smaller cost than seventy five cents. But the reporter would feel obliged to Meg Merriles if she would give him a card of introduction to the head gypsy, the father of the gang, the Big Injun, or whatever he was, by right or courtesy, called. Meg thereupon looked as disappointed as if she had been robbed of fifty cents and churlishly indicated the person and whereabouts of the cock of the walk to the "dark gentleman." The old fellow looked like a miserable farmer, in dress and feature. There was nothing about him that denoted direct or indirect descent from the romantic Bohemian wanderers, whose legends and itinerary habits furnished material for the Della Cruscans of fifty years or more ago to construct pretty stories with. According to the old man, these gypsies are gathered from several directions. Some were found by Brooks and Dickson's agents in Pennsylvania and others at Riverside, a short distance up the Hudson. Some of the latter are horse traders by occupation.

"Why are you camping in the city?" asked the reporter; "wouldn't you be more comfortable in a house than tenting on the rocks here?"

"Gypsies never sleep beneath man's roof," said the old fellow, drawing himself up proudly.

"Were you ever in a theatre; did you ever see a play?"

"I went to Booth's Theatre for the first time on Friday. We go every day now to prepare."

"Who supplies you with food?"

"Mr. Brooks. We have bread from Purcell's, groceries from Park and Tilford's, and meat from Washington Market. He has sent us chairs and tables; but we had rather sit and eat, just as we sleep, on the ground."

"Do you tell fortunes?"

"No. *She* does"—pointing to Meg Merrils.

"Do you think she can tell whether Romany Rye is going to catch on?"

"I don't know; ask her." Here the talk stopped. The reporter noticed lithographs of the Gypsy scene in Romany Rye pinned up in front of all the tents. Outside the gate he found a policeman driving men and boys away from the cracks in the fence.

"Be heavens!" said this guardian of American life and property, "Oi'm here the hull day a clubbin' away the byes an' the min. Fwhat the divil do they want to see a lot of durty injuns and nagurs fer, bad cess to thim? Oi doan't git a ixtry cint fur a-watchin' this place, an' they a chargin' tin cints to go in ivery day unbeknownst to the min that's brought thim to this place." On inquiry the reporter found this statement to be true. Imbued possibly with the speculative spirit of their managers, they take advantage of the curiosity of people to see a real gypsy camp, and from early morn till night (Sunday excepted) the dimes flow into the hat of a stalwart young gypsy who stands at the door, and this, with the fortune-telling of Meg Merriles, reaps daily a very respectable financial harvest for the band.

Mr. Mallory's Latest Moves.

It was a foregone conclusion in the minds of many that Mr. Mallory would select Bronson Howard's new play to succeed Esmeralda, although it was generally understood that there was to be a friendly contest between Mr. Howard and Fred. Marsden for the honor and emoluments accruing to the fortunate dramatist whose piece was accepted. The terms of the match were simple: Each dramatist had first to submit his *scenario* for approval by the literary forces of the Madison Square, and then to send his play in for final judgment on or before September 1. These conditions were complied with by both gentlemen. Mr. Marsden found, however, when he laid a synopsis of his piece before Mr. Mallory and those associated with him, that he had many difficulties to contend against quite new to his experience. He was warned that among other things villains, bigamists, roughs, *roues* and rascals of the mildest or strongest type, as well as undue exhibitions of temper and passion, must be religiously barred out of his drama. Deprived of such cherished materials, dear to the soul of every playwright, the heart of Marsden sank; but it rose to high water mark again when he was handed one of Mr. Mallory's illuminated cheques (chastely ornamented with æsthetic lithographic attributes of the drama) ordering the payment to his order of $1,000. This was solace money, to compensate for the time and labor employed in case the play should be rejected.

Promptly on the date fixed, Messrs. Howard and Marsden sent in their manuscripts, and a few days later the announcement appeared that the palm had been awarded the former competitor. To learn some particulars about the piece that won, a MIRROR representative was sent to interview Dan Frohman. He found that gentleman, as usual, at his desk in the manager's office, surrounded with specimens of H. K., Professor and Esmeralda printing, packages of official looking documents, letters and the mass of literary rubbish that appears to have been accumulating for centuries in Mr. Frohman's pasteboard boxes and pigeon-holes and on the lid of his desk.

"You want to know why Mr. Howard's play, Young Mrs. Winthrop, was given the preference, eh? Well, you ask me a hard question to answer. Mr. Marsden's play was so good that it was like tossing up a coin to decide. After some debate we concluded to do Young Mrs. Winthrop first."

"From that it is evident you have not rejected Marsden's work altogether?"

"You have hit it off directly. We have accepted it and shall produce it."

"But that is indefinite."

"It will follow Young Mrs. Winthrop."

"Three or four years hence?"

"No; three or four months hence. We intend the new piece shall run that length of time only. Then Marsden's play has its chance. That will be kept on till June, when another change of programme will be made."

"This is a new fad for the Madison Square. Have you adopted the frequent change policy for pecuniary reasons?"

"No; we can run any good play at the Madison Square from six to eighteen months with constantly increasing profit. Life is brief, however, and our patrons say they want more variety; that they will come to our theatre anyway, but they would prefer seeing our company in different plays."

"As the New York runs of these pieces are finished, will you make up more combinations and send them on the road?"

"I think so."

"If you live long enough, at that rate the Madison Square Theatre will monopolize theatrical business."

"I don't believe our friends out of town would borrow much trouble on that score."

"What is the plot of Young Mrs. Winthrop?"

"I was about to say 'none;' but that wouldn't be strictly true. The story is exceedingly simple, and yet it might take a good while to give you a thorough description of it. Mr. Howard has chosen for his subject the quarrel of a husband and wife and their subsequent reconciliation. It is very originally and characteristically treated. It fairly bustles with action and business. Indeed I think the play will be even more pleasing to the eye than to the ear. It deals with three phases of love. Of course there is an underplot, and the comedy furnished by the characters that surround young Mrs. Winthrop and her husband is written in the author's happiest vein. There are but eight parts. Mrs. Booth's will be immense—it resembles her famous character in Engaged Her lines bristle with clever things, and I think she will score a hit. Mr. Whiffen plays a family lawyer It is something different from the style of impersonations in which he has become a favorite with our audiences; but it will give him opportunities that I know he will improve."

Among the pasteboard receptacles on Mr. Frohman's desk were two which bore the label "Actors' Fund." This prompted a question from THE MIRROR man, to which Mr. Frohman replied:

"Yes, I have a good deal of work on the Fund; for the position of treasurer is not entirely an idle one. Here on this file [showing a thick budget of letters] is correspondence anent the Fund, chiefly in the form of applications for relief. I go over it daily—it is part of my regular work—and Sunday is given up entirely to the affairs of the charity. Things now are so systematized that within half an hour after an application has been received relief can be afforded—only, of course, as you understand, to worthy persons. For example, a destitute widow with several children applied for assistance not long ago from Little Rock, Ark. The case happened to be an urgent one. On the same day she received money enough by telegraph to allay her pressing needs and buy tickets to New York. I merely mention this as an example of the efficiency and punctuality with which the Fund is administered under the present management."

Mr. Mallory has not been in his office for a fortnight. The injuries received in falling with his horse, although not dangerous, are severe. He is badly bruised, but is getting better daily, and will soon be seen in his accustomed place at the theatre.

—Two men named Jenks and Levit were arrested Monday for swindling. They advertised in the *Herald* for managers, agents, etc., offering positions for moderate sums. When the victims paid their money Levit and Jenks promised "to see about it" and afterwards disappeared. They were examined in Brooklyn Wednesday and held for trial.

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MATINEE SATURDAY AT 2.
PATIENCE.
Large chorus and orchestra.

New Theatre Comique,
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HARRIGAN & HART.....Proprietors.
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Every evening and Tuesday and Friday matinee, HARRIGAN AND HART'S new Irish drama, THE BLACKBIRD.

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24th St. and Broadway.
DANIEL FROHMAN.....Manager
LAST MONTH of ESMERALDA,
Monday, Oct. 9, will be presented a NEW PLAY.

Haverly's Fourteenth St. Theatre.
The only Haverly's Theatre in the city.
14th Street and 6th Avenue.
LAST WEEK.
The great new success with all its highly attractive surroundings,
CHISPA,
A TALE OF THE CALIFORNIA REDWOOD CAMPS,
with the HAYDEN & DAVIS COMPANY, supporting the popular and brilliant young soubrette,
MARION ELMORE.
WEDNESDAY AND SATURDAY MATINEE.

Metropolitan Alcazar,
(Formerly Metropolitan Casino,)
41st Street and Broadway.
THE BEST BALLET IN AMERICA.
Audran's popular Opera,
OLIVETTE,
SELINA DOLARO and full Bijou Opera House Company.
MONDAY EVENING, SEPT. 18,
Grand Opening of the Regular Fall and Winter Season.

Wallack's.
Cor. Broadway and 30th st.
Proprietor and Manager...LESTER WALLACK
EVERY EVENING AT 8, AND SATURDAY MATINEE AT 1:30,
TAKEN FROM LIFE,
By Mr. HENRY PETTITT,
will be produced and illustrated by an array of artists including many old favorites and introducing to the New York public several others well and favorably known elsewhere.
BOX OFFICE NOW OPEN.

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BIRCH, HAMILTON AND BACKUS.
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GREATEST COMPANY IN THE WORLD.

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MR. JOHN STETSON,.....Lessee and Manager.
NEW THEATRE. NEW MANAGEMENT.
NEXT WEEK,
The Parisian Diva, Mme.
THEO,
in Offenbach's very popular opera,
LA JOLIE PARFUMEUSE.
The cast will comprise several artistes of Mr. Maurice Grau's new French Opera Company, who on this occasion will make their American debut Prices during the engagement of Theo: Boxes, $10 $15, $12; Orchestra, $2; Balcony, $1 50; Family Circle (reserved), 75c; General Admission $1; Admission, Family Circle, 50c. Box sheet open Thursday, Sept. 9

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BOB ACRES,
In Sheridan's Famous Comedy, the
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Supported by the following great cast:
Mrs. Malaprop.....Mrs John Drew
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Box office now open

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Lessee and Manager.....MR. JOHN STETSON
OPENING SATURDAY EVENING, SEPT. 16.
First time in America,
The New Play by G. R Sims, entitled,
THE ROMANY RYE.
A Great Cast New Scenery.
A Band of Fifty Genuine English Gypsies.
Seats 50c., 75c., $1, $1 50 Admission 50c.
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In Bronson Howard's new three-act novelty, entitled
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EVERY EVENING AND SATURDAY MATINEE.
MAGGIE MITCHELL
In her new version of
JANE EYRE.
ACT 1—The Heritage of Hatred. Anger!
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ACT 3—The Witch of Thornfield Happiness!
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ACT 5.—My Lady Rochester. Love!
Box office open from 8 A. M. to 10 P. M

A New and Original Drama

BY HENRY PETTITT, ESQ.,

The $12,000 Play Entitled

TAKEN FROM LIFE,

now playing at Wallack's Theatre, had a run exceeding 200 consecutive nights at the Adelphi Theatre, London, was first produced in the United States at McVicker's Theatre, Chicago, where it met instantaneous success and was played to crowded and enthusiastic audiences for 29 consecutive representations Milwaukee, Pittsburg and Louisville have just endorsed the

UNIVERSAL SUCCESS

as follows:

"Taken from Life" was a success which amounted to a triumph, so loud were the plaudits and so spontaneous the enthusiasm. Although the piece will be celebrated for a great sensational scene, realistic and startling, that occurs in the third act, even this scene is but the realization of a historical fact, and lends itself so naturally to the story as to be in no sense an overstrained effect or an intrusion on probability.

WITNESS THE SCENE AT WALLACK'S.

The sensationalism, indeed, becomes a natural power of a very moving kind.

The first merit of the piece is that it has an interesting story. The materials of innocence oppressed by strongly marked villainy, and the consequences of crime visited by mere force of inference upon the virtuous, are used but they are ingeniously used so as to arouse a strong interest in the fortunes of the personages of the drama, and give exciting terminations to the episodes on which the curtain falls.

"Taken from Life" is a more legitimate piece of melodramatic work than either "The World," "Youth" or "The Lights o' London;" indeed, the deftness of construction and variety and vigor of character, and in the possession of that sustained interest which carries away our feelings and emotions and hurries us along with a hungering and burning we can only liken it to such plays as "The Ticket of Leave Man," "The Colleen Bawn," &c., &c.

There is a stronger, more dramatic and more plausible story in "Taken from Life" than the pieces which have preceded it here. The characters are more clearly defined, the dramatic construction from beginning to end is finer, the situations are more skilfully reached, the dialogue is terse, crisp and to the point—just what it should be in good melodrama.

The company representing this great drama in the interior cities with so much success will appear in Indianapolis, September 18, one week; Detroit, 25th, one week; Cleveland, October 2, one week; thence St Louis, Cincinnati, Baltimore, Philadelphia, Boston, &c., &c. SAMUEL COLVILLE,
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Manager or Advance Agent (good company only) Address ROSELLE, New Jersey.

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This is to notify all owners of Theatre buildings that the drama '49 (forty nine), is fully protected in my sole right by copyright, two printed copies of which are deposited with the Librarian of Congress I shall hold responsible all owners who allow such drama, or any part thereof, to be played in their theatres. JOAQUIN MILLER.
June 20, 1882.

PROVINCIAL.

What the Player Folk are Doing All Over the Country.

CHICAGO.

McVicker's Theatre (J. H. McVicker, manager): Miss Mather has appeared in Leah, the Forsaken, during the entire week and to uniformly large audiences. Her success has been on a par with that attending her Juliet, and as the poor, hunted, forsaken Jewess, she gave ample proof of her ability to assume the most tragic parts. The part of Leah is unsuited for her figure and voice, however, and the young debutante should confine herself to those sweet and loving women of the Juliet and Roselind type; for in them her natural characteristics and inclinations will find full scope. Miss Mather has drawn more money than any star in her line that has appeared in this city during the past twenty years. For the last week of her engagement, Miss Mather will appear as Pauline, in Lady of Lyons; Roselind, in As You Like It, and Juliet.

Haverly's Theatre (J. H. Haverly, manager): Frank Mayo has played Davy Crockett to poor houses all the week. It would appear that Mr. Mayo needed someone to write him a new play. Where is the man who will enable this one-time popular actor to retrieve his waning popularity and relieve a suffering public by such an act? Mr. Mayo goes direct to San Francisco, and M. B. Curtis in Sam'l of Posen will play a week's engagement, commencing 11th. My Partner is underlined for week following.

Grand Opera House (John A. Hamlin, manager): The Consolidated Colored Minstrels finished a profitable two week's engagement and have gone to delight the people of St. Louis. This week and next, T. W. Keene appear in a round of the legitimate, opening in Richard III.

Hooley's Theatre (R. M. Hooley, manager): The Kiralfys did a good business for the fourth week of their engagement, and have departed for St. Louis. Willie Edouin and his bright, witty company of mirth-makers, come for two weeks. The first week will be devoted to Dreams, and the second week their new piece Ripples; or, A Sea Change, will be produced for the first time here.

Olympic (J. H. Meade, manager): Tony Pastor's combination have done a good week's business. This week, Georgie Kaine's Brilliants, and following them, M. B. Leavitt and Pastor's Monster Variety troupe.

Academy of Music (Dan'l Shelby, manager): Hon. Wm. Cody (Buffalo Bill) has presented a feast of blood and border battles in his usual regardless way, to excellent patronage. This week, Billy Rice and Hooley's Minstrels.

Items: Royalty, in the person of the Princess Louise and the Morquis of Lorne, honored the Grand Opera House one evening last week.—A very unique show is being offered by Fred Engelhardt. He has a century plant that is expected to blossom soon, and a large collection of the curious and wonderful denizens of the deep, and some natural curiosities.—George H. Robinson, in advance of Rice and Hooley's Minstrels says that business so far has been immense.—In conversation with J. M. Hill, he informed THE MIRROR representative that he should not take Miss Mather to New York this season, but will play her in St. Louis, Cincinnati and other Western cities, and in Boston and through the South. Horace McVicker rejoices in the possession of a dimpled, indisputable and "stand-around-and attend to-me" girl baby, and is correspondingly happy.

BALTIMORE.

SEPT. 11.

Ford's Opera House (John T. Ford, proprietor): George H. Adams closed a very successful engagement on Saturday night. On Saturday afternoon souvenirs were presented to the ladies. Ford's Comic Opera company were welcomed home on Monday night by a large and fashionable audience. The Merry War was the opera, and it was a hard matter to tell whether it was the opera or the artists they were applauding. The opera, however, abounds in bright and sparkling music in Strauss' best vein, enriched by clever and piquant orchestration. Next week: Nothing billed yet.

Holliday Street Theatre (John W. Albaugh, manager): Business dropped off with the Rankins towards the close of the week. The play, '49, was well acted and well mounted. The Galley Slave began a week's engagement on Monday night to a good house. Frank Evans, Harry Colton, Maria Wilkes and Edna Clayton appear to decided advantage. Next week: Ernest Stanley's American Anglican Allied Shows.

Monumental Theatre (James L. Kernan, manager): For the Oriole week a first class vaudeville entertainment is presented by Leavitt's All-Star Specialty company, including Kelly and Ryan, Flora Moore, Fields and Hanson, Chalet, the Four Diamonds, Prof. Parker and his dogs, Sinclair and Barnes and Mlle. Alphonsine. Next week: Lillie Hall Burlesque company.

Front Street Theatre (Dan A. Kelly, manager): The dramatic dogs, Tiger and Lyon, badly supported by the Leonzo Brothers, closed a lucrative week's business Saturday night. The acting of the stock company was very satisfactory. This week Edwin Byron appears in his version of A Celebrated Case, and the management has mounted it with fine scenic effect. Dan Kelly and the regular company will appear in the support. The olio will introduce the Rickerts Brothers, Capitola Forrest, John Mayon, John H. Byrne, Billy Kennedy and Annie Boyd.

Items: The town is all excitement about the Oriole pageant, and there is the usual influx of strangers. The ball takes place at the Academy of Music 14th.—The Liederkranz commenced with the rehearsals for their concert season last week. They number 110 voices. Waldcantate, by Liszt, is the title of the new grand composition selected for their first concert.—Manager Kernan, while on his way to bank one day last week with a bag of money, discounted Herrmann in his shower of money trick. The bag broke, and for a few minutes there was a veritable shower of silver dollars. He was fortunate enough to lose none of it.—A short time since a colored man went to the box-office of Ford's Opera House during a performance and wanted to purchase an orchestra-chair ticket, but was refused. Mr. Ford was arraigned for it, and in defense stated that the party was refused, not on account of color, but because he was in no condition to be admitted into an orchestra chair. The case is not yet decided.—Prof. Fritz Fincke, director of the Oratorio Society returned from Europe last week and was serenaded by the members of the society on Friday night.—Blanche Thompson, for several seasons past connected with one of Manager Ford's companies, and a native of Baltimore, has been released from the Madison Square Theatre company to accept a three years' engagement at the Strand Theatre, London, Eng., to play leading juvenile parts. She sails next week and her many friends here wish her *bon voyage*.—Manager Fort is back again at his post.

CLEVELAND.

Euclid Avenue (L. G. Hanna, manager): A private inspection of this house revealed all the appointments in excellent shape for the opening by the Mastodons, 13th. The new carpet is very thick, thus rendering all movements noiseless. The new stage, which is fully as large as the auditorium, is an improvement over the old. The mammoth hanging red curtains are to be sent to Buffalo for a few weeks to undergo a renovating process, and later the well worn act drop will be replaced by an entirely new one. Some new flats are painted, and others will be added as needed. The most striking feature of the improvements is the handsome manner in which the grand entrance corridor is refrescoed and decorated. The front, instead of metropolitan white, is finished in dark grden, with red trimmings, and with the monster lamp clusters finished in same style and all lighted by electricity will present a rich and attractive appearance. The working force of the house will be about the same as last season: L. G. Hanna, manager; A. L. Erlanger, treasurer; R. C. Hanna, assistant treasurer; Charles Campbell, doorkeeper; Harvey Nourse, head usher; J. H. Eastman, properties; John Breene, master machinist; C. Papekey, scenic artist; A. S. Wetmore, electrician; F. Puehringer, leader of orchestra. Denman Thompson follows the Mastodons, 18th, then McKee Rankin appears in '49 week of 25th.

Academy (John A. Ellsler, manager): McIntyre and Heath gave a rattling variety performance week of 4th, to good houses. The Four Shamrocks open with a laughable sketch called Battle Row, followed by Pauline Batcheller, a fair serio comic. Virginia Ross, a Cleveland lady, and Ed. J. Connelly endeavor to please with a no name sketch of antique funny business. The method employed by the latter to draw applause from the unthinking, warrants his being hissed off the stage. The Laiscell family accomplish some inferior acrobatic feats, and Connors and Kelly, late of Leavitt's Minstrels, give their same old business. McIntyre and Heath appear in two "corked" acts, during which more vulgarity is uncorked. The wrestlers, Whistler and Christol, give an exhibition of their strength nightly, which proves a good drawing power. F. B. Warde, this week; Squatter Sovereignty, 18th; Gus Williams, 25th.

Items: Frank McKee, one of Haverly's agents, was in town all of last week booming the Mastodons.—W. W. Durand has been has been here, and the town is flooded with paper announcing Barnum and Jumbo, 22d.—T. M. Birmingham, treasurer for F. B. Warde, passed through 6th, from St. Louis to join the company at Akron.—Prof. Hartz has replaced Diehl and Stump with Sharply, concertina player, and a French clown.—Frank Base has returned to the city, insinuating the Professor was slow pay.—John Hooley, ahead of Squatter Sovereignty, arrived 9th.—C. W. Roberts left 11th for Pittsburg to fix things for F. B. Warde next week.—C. Papekev, scenic artist at the Euclid, has been redecorating Smith's Opera House at Ashtubula.—Flo Crowell, a petite miss of seventeen, is now giving private weekly rehearsals for the benefit of her numerous admirers. She is preparing for a stage career, and exhibits talent in the direction of farce and light comedy.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Thatcher, Primrose and West's Minstrels inaugurated the season on 4th to a $1,200 house and the week's receipts will not fall short of $7,000. The leading features of the programme were the eccentric acts of George Thatcher, Hughey Dougherty's efforts at oratory a la Oscar Wilde, the musical sketch of the three Rankin Brothers and Frank E. McNish's latest specialty styled Silence and Fun. The Hanlons fill out current week followed 18th by Barry and Fay's Irish Aristocracy combination; 25th, Margaret Mather.

Robinson's Opera House (R. E. J. Miles, manager). The initial attractions for the season of 1882 83 which begins 11th consists of Minnie Maddern in a repertoire embracing Fogg's Ferry and the Wild Wave; the latter play announced for 15th; Kiralfy Brothers' Black Crook combination follows for one week beginning 18th and will in turn be succeeded for a like period by Rose Eytinge 25th. The house staff at present determined on will embrace Daniel W. Clifton, treasurer; Herman Louis, chief usher and John D. Davis, doorkeeper. Charley Thompson, formerly watchman of the Vine Street Opera House will act as gallery doorkeeper.

Heuck's Opera House (James Collins, manager): Strauss' Merry War, as presented by Charles E. Ford's Comic Opera company, proved a veritable bonanza to the management and packed the house at every performance. The troupe, while claiming no phenomenal brilliancy, is evenly balanced, and the performance in every respect entertaining. The present week will be given over to Hyde and Behman's Novelty company. Gus Williams in One of the Finest is underlined for 18th.

Vine Street Opera House (Charles S. Smith, manager): Business throughout the week with the Ford Bros., in the Missouri Outlaws, as the central attraction, was unusually large and necessitated the unearthing of the "standing room only" placard. The Williams, Manchester and Jennings combination, introducing a number of clever specialty people, is due at the Vine Street week, 18th.

Items: C. E. Power, in advance of the Hyde and Behman Novelty company, put in an appearance 7th.—Frank Farrell, one of the most efficient members of Uncle Sam Colville's staff, was in the city on the same date, en route to Louisville.—The Ford Brothers, made famous by the killing of Jesse James, received $700 for their week's engagement at the Vine Street Opera House. Charles, the elder of the two, is evidently in the final stage of consumption; but Robert contemplates starring on the variety stage in a blood-and-thunder drama which Frank Dumont, of Philadelphia, is busily engaged in concocting.—Raymond Holmes, who rendered Harry Webber such efficient support during the recent presentation of Flint and Steel at Heuck's, left for New York city 7th, for the purpose of joining forces with Eric Bayley's Comedy company.—W. T. Sheehan, who assumes the comedy role with the Judge Slasher combination, present season, departed 10th, to join his troupe in St. Louis.—Our country cousins, attracted by the glittering display of the Cincinnati Exposition, assisted materially towards increasing theatrical attendance during the past week.—Nick Roberts was in town 7th, and reports his H. D. troupe a profitable venture.—Mrs. G. Mendel joined the Minnie Maddern combination 6th, at Lafayette, Ind., in compliance with request by telegram from Manager John H. Havlin, and will temporarily replace Kate Beebe, who has been recalled home by reason of serious sickness in her family.—Thomas W. Keene, the tragedian, was in the city 5th, and one of the local journals created something akin to a small sensation by asserting that the artist contemplated an immediate partnership dissolution with his enterprising business manager, W. H. Hayden. That there was not the most remote basis for such assertion was evidenced by a retraction of the article in a subsequent issue.—Hyatt Frost the widely known business manager of the Van Amburgh show arrived 8th.—Bolossy Kiralfy is responsible for the statement that Mlle. Astepeano the newly imported premiere danseuse will make her American debut in this city 18th, at Robinson's Opera House.—A. M. Tobin the avant courier of the Barry and Fay Irish Aristocracy combination is in the city.—Harry Lewis arrived from the wilds of Michigan on 4th and was cordially received by a committee of two, Steve Egan and Ben Stern.—The executive staff of Thatcher, Primrose and West's party comprises George Clapham, manager; Gus Moulton, treasurer, and Frank Howard, stage manager. The company's programmer is evidently a well-meaning youth, whose knowledge of comic opera is however only limited. Until his announcement that the "Gobble" duet and the "Sob song" were gems from Mascotte, the writer had labored under the impression that the latter was part and parcel of Olivette.—James V. Cooke, formerly connected with the Cincinnati *Enquirer*, will serve with Brooks and Dickson's Romany Rye combination No. 2 in the capacity of advance agent.—Treasurer Jim Hennessy in resplendent attire and mounted on a thoroughbred equine (not Bob Miles' Wimbledon, price $22,000) was one of the features of the Exposition parade on 6th. P. S.: The genial treasurer has temporarily dispensed with the customary high stools appertaining to the box office.—Business manager Mayle, of the Hanlon Brothers combination arrived 7th.

ST. LOUIS.

SEPT. 9.

Pickwick Theatre (John R. Jennings, manager): The New York Ideals have made a very fine suecess. The Pirates of Penzance has drawn very big audiences, and the performance has been a most creditable one. Billee Taylor next week.

Grand Opera House (John W. Norton, Milton Nobles has drawn big business this week. The Phoenix opened his engagement 3d, and has been repeated four times. Interviews was given 7th and is running until the 10th, when A Man of the People will be revived. Interviews has been decidedly improved since last season, and is now one of the best of Mr. Noble's pieces. Callender's Minstrels 11th.

Pope's Theatre (Charles R. Pope, manager): R. Griffin Morris' drama of An Irish American was given through the week to very sparse audiences—the thinnest in fact ever gathered at Pope's. The whole performance was devoid of interest, although J. W. Mack was rather forcible in the leading role. Billy Carroll was good in an Irish comedy part, but the piece is a flat failure. Kiralfy's Black Crook 10th.

People's Theatre (W. H. Smith, manager): Nick Roberts' Humpty Dumpty has done a very fair business during the week. Gus Williams will open in One of the Finest 10th.

Olympic Theatre (Charles A. Spaulding, manager): This establishment will open its doors 11th with Joe Emmet in Fritz Among the Gypsies. The advance sale of seats for the entire engagement has been enormous. Emmet's engagement is for two weeks.

Items. There is every prospect of the Pickwick making a good winter season. It is splendidly located for a certain class of theatre goers, and has a most refined and beautiful interior.—Flora M. Pike has been engaged for the New York Ideal company, and will sing the part of Arabella with them next week.—There is not a little sensation over the promised appearance of a prominent clergyman in a new blank verse drama by himself entitled "Mortimer; or, the Orphan." The name of the new aspirant for histrionic laurels is not divulged.—Pearl Eytinge has arrived in town and is hard at work studying up the leading role in Brentwood R. M. Yost's new play, which will receive its first representation at the People's Theatre 17th.

NEW ORLEANS.

The performance of All that Glitters is not Gold, at Spanish Fort by amateurs, 6th, was fairly successful and was witnessed by an immense audience.

Arena: Forepaugh's Circus is extensively billed throughout the city as "coming;" but the date is not yet announced. The agent is in town attending to preliminary arrangements.

Items: Mons. Lefebre the Saxophone soloist at West End was the recipient of a rousing benefit 8th.—Manager Gorman, who it was announced would open Werlein Hall here next season is in New York, and no definite information has been received here in reference to his arrangements.—I understand that the management of our French Opera House endeavored to induce Mr. Abbey, manager of Madame Nilsson to let her appear at that house in grand opera during her visit to the city, tendering the assistance of their entire company. The offer however, was refused by Mr. Abbey. This is regretted by all lovers of music here.—The theatres here are all about ready for the Winter campaign.

SAN FRANCISCO.

SEPT. 6.

Haverly's California Theatre (Frederick W. Bert, manager): Lights o' London opened to a packed house on Monday evening, and will undoubtedly continue to big houses until the close of the engagement, 16th.

Baldwin Theatre (Gustave Frohman, lessee): The farewell performances of Hazel Kirke began Monday evening, although having previously played two very successful engagements. It does not seem to lose its popularity, as evidenced by first two nights and advance sales. The theatre is beautifully decorated with evergreens, etc.

Standard Theatre (Emerson and Reed, managers): This cosy little theatre was formally opened to the public on Monday, with Emerson and Reed's new minstrel company. Business immense. House has been thoroughly renovated; new chairs, etc.

Items: False Friend was the least successful of any of the plays presented by the Union Square company.—Manager Best is endeavoring to form a strong dramatic company to play the Banker's Daughter in the interior.—The Hattie Moore Opera company, now in Oregon, have not been very successful financially.—Mrs. F. M. Bates' company, under the management of Charles Lord, returned to the city after doing a good business for a week in Petaluma.—In consequence of the scarcity of professionals unengaged in this city the projected tour of J. R. Grismer through the northern country is indefinitely postponed.—Robinson's Circus left us Sunday, after playing to the largest business ever done here by any circus. They go East by the Southern route. Col. J. J. Foster, the agreeable press agent, to whom a great deal is due for their success, informs me that he will return early in February.—Margaret Mather is to open the second Monday in February at the California.—W. W. Randall, for two years MIRROR correspondent in 'Frisco, has accepted the position formerly filled by O. G. Bernard, as business agent of Hazel Kirke, and has gone Eastward in advance of the company.

COLORADO.

DENVER.

Tabor Grand Opera House (W. H. Bush, manager): Frank Mordaunt in Old Shipmates opened 4th, for one week to good house.

Palace Theatre (Ed. Chase, proprietor): Business picking up. Perry Brothers close Saturday to go to San Francisco. Arrivals Monday, Nellie Brooks and Vialetta Foy.

Items: Tuesday Sept. 5 was the first anniversary of the opening of the Tabor Grand Opera House, and under the efficient management of W. H. Bush the past year has been a great year financially. The Abbott Opera company played to the largest business. Their receipts for the two weeks being $27,620. Several engagements reached as high as $7,000 a week. Lawrence Barrett's receipts were $7,582.75; Haverley's World company, $5,506; Leavitt's Minstrels, $5,698.25. The greatest number of people turned away in one day, unable to get seats or standing room was 1,500, on Saturday, during the engagement of Anthony-Ellis' Uncle Tom company. The total business for the year was as follows: Receipts, $203-415; paid combinations, $120,206; expenses, $52,099; profits, $31,110. Monday night, 4th, Mr. Bush, the manager met in the box-office several leading members of the press, who warmly congratulated him on his successful management.—Mr. Bush has associated with him F. M. Tabor, treasurer and W. H. Morse, assistant treasurer.—Edward Perry, who for the past two years has acted as stage manager for Palace Theatre closed his engagement on Saturday and leaves for San Francisco. He is succeeded here by John Richardson.

CONNECTICUT.

DANBURY.

Opera House (J. S. Taylor, manager): Graves' Hearts of England was presented to a large audience 4th. The play has no plot and amounts to nothing. The company is the worst that has ever played here. Called to Account was played to a fair audience 7th. Mr. Cautman is a weak star; but his support is of the highest order. B. McAuley, 22d; Hazel Kirke, 27th; Leavitt's Gigantean Minstrels, 30th.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): Charles L. Davis gave Alvin Joslin in his usual manner to a fair sized audience 4th; Charlotte Thompson, who does not often vist us, came 9th, and matinee, playing Jane Eyre to large and gratified audiences. Her impersonation was very sweet and pleasing, and support above the average. We should like a return visit. Joseph Murphy in his old plays 15th and 16th.

Grand Opera House (Clark Peck, proprietor): Hearts of England was played by the Graves Comedy company 7th, 8th and 9th. The play and players were hardly up to the standard, but received some gratuitous abuse from one of our local papers which may make a legal settlement necessary. Joseph Darling combination comes 20th and 21st; The tragedian Stafford 22d and 23d; Leavitt's Giganteans 26th.

New Haven Opera House (Palmer and Ulmer, managers): Nothing at the house since Cad the Tomboy. Mitchell's Pleasure Party were booked for the middle of the month, but have put up no paper.

Items: The American is nearly ready for its opening 18th. The improvements I have mentioned have cost several thousand. A high-salaried company will open.—I forgot to mention that Barney McAuley is widely billed for 15th and 16th at the Grand.—Yerance's Uncle Tom company play at Carll's 18th.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Barlow's and Wilson's Minstrels did good business last week. Mr. and Mrs. McKee Rankin this week in '49; Galley Slave, 18th.

Ford's Opera House (John T. Ford, manager): Reopens 25th, with Ford's company in Merry War.

Capital Theatre (Jake Budd, manager): This week Woodson and Allen's Minstrels. Regular season opens 18th, with fine specialty company.

Theatre Comique (T. E. Snelbaker, manager): Closed this week. Work on new building is being pushed rapidly and a grand opening will take place 18th. This will be an elegant little theatre when completed.

Abner's: Curtis' Roman Students, Don Ferreyra, the man fluto, Herr Ignaz Conradi and Hebeacker and Diechtel of the Rainer Tyrolean Warblers.

Driver's Summer Garden: This week Miss Ophelia Starr, Miss Nettie Wentworth, Miss Grace Sherwood, O. B. Steele, the Phillips Brothers and Melrose.

Items: Mr. C. B. Hanford left last week to join Stafford's company.—Herndon Morsell leaves this week to join the Ideals, and R. S. Downing to join Mary Anderson's company.—Eva Mills returned from the seaside last week.

GEORGIA.

AUGUSTA.

New Masonic Theatre (Sandford Cohen, manager): This place of amusement was opened for first time last night, 7th, and handed over to the manager. The key was delivered with an appropriate address by the Hon. John S. Davidson and replied to by Hon. W. L. Gary in behalf of the manager. Morton's Big Four Minstrels performed to a very large audience, over 1000 people. The theatre looked beautiful, and every one was pleased with it. Although it had been a warm day the temperature in the evening was very pleasant.

SAVANNAH.

Savannah Theatre (T. F. Johnston, manager): Big Four Minstrels opened 8th for two nights and matinee to a good house. The company gave a matinee 9th, and have generously donated the proceeds to the Ford Dramatic Association for their Rassignol Fund. The next company booked is Primrose, Thatcher and West's Minstrels 14th, 15th, 16th.

ILLINOIS.

QUINCY.

Opera House (Dr. P. A. Marks, manager): The Hanlons occupied the boards at the above house 6th and 7th to good business. The performance throughout kept the audience in the best of humor, and all left well pleased. Old Shipmates 11th; Milton Nobles 15th.

Arena: Forepaugh's circus 7th to fair house. Performances fair.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, business manager): Lambert and Richardson's company appeared afternoon and evening of 2d and evening of the 4th, presenting The Banker's Daughter and The Danites to good business. The Hanlons in Le Voyage en Suisse come 8th and 9th, and matinee performance 9th. McKnight's Fairy Opera, The Naiad Queen, will be produced Fair week (18th) by amateurs.

Arena: Owing to a delay in reaching this city, Forepaugh's show gave only one performance 5th. They played to an immense crowd at night.

INDIANA.

FORT WAYNE.

The season opens 14th, Gus Williams appearing at the Academy of Music in his new play, One of the Finest; J. W. McGrath, 16th, in a new play by R. G. Morris, entitled the Irish American; 26th, 27th and 28th, M. B. Curtis in Sam'l of Posen.

Item: Mr. Charles F. Nixon, of this city has accepted the assistant treasurership of the Chestnut street Opera House, Philadelphia, Pa.

INDIANAPOLIS.

Grand Opera House (J. B. and G. A. Dickson, proprietors): Gus Williams opened the season here 7th, with three nights and matinee in One of the Finest. The play caught on finely, and the nightly attendance has been all that could be wished. The support is in the main very good. Dave Langworth made a hit as Mart Divine, and Isabel Waldron made a very satisfactory Ruth Hickman. Tony Pastor is billed for 11th. Colville's Taken From Life comes 18th for a week.

Park Theatre (J. B. and G. A. Dickson, proprietors): Closed, except for local entertainments.

English's Opera House (W. E. English, proprietor): This house is still closed, the season not opening until the 20th.

Zoo Theatre (Gillmore and Whallen, proprietors): Business continues good. The bill for the coming week includes: The Kennedys, Charles A. Loder, Antonio, Fannie Wood, Redmond and Clifton, Delia Turner, Merritt and Waring, Tommy Adams and Annie Raymond.

Items: Will English, who has been quite ill for the past week with malarial fever, is now convalescing.—Gus Williams presented the prizes to the winners of the regatta Saturday night. His speech convulsed the audience.—E. E. Ellis goes to New York this week to take the management of the World combination.—Annie Locke, of this city, goes East in a few days to join Janauschek.

KOKOMO.

Opera House (H. E. Henderson, manager): The Felix A. Vincent company held the boards Fair week, 6th to 9th, doing a very satisfactory business. The Fielding combination will appear 15th.

NEW ALBANY.

Kate Putnam will open the season giving three performances, 22d.

Arena: W. W. Coles' circus is billed for 18th; A. Water, of the late U. S. circus, returned home August 30.

RICHMOND.

Grand Opera House (Dobbins Brothers, managers): Annie Pixley and company opened the season here 4th, in M'liss, to a crowded house. Minnie Maddern and company drew a large audience, 9th. McGrath's Irish American company, 18th; Hyde and Behman's Specialty company, 26th.

TERRE HAUTE.

Opera House (H. M. Smith, manager): Nick Roberts opened the season at this house 2d, with H. D. troupe, to good business; Minnie Maddern appeared 5th in Fogg's Ferry, to good business; Stevens' Jolly Bachelors, 9th; J. W. McGrath in Irish American, 15th.

Atlantic Garden Theatre (P. M. Shumaker, proprietor): A good variety bill is offered this week and business continues good.

IOWA.

BURLINGTON.

New Opera House (George A. Duncan, manager): Grace Cartland, supported by John Murray and her own company, appeared 4th and 5th in Frou Frou and Miss Multon to business that was distressingly light. With the exception of Mr. Murray. Miss Cartland and Harry Seymour the company may be justly classed as "barnstormers." Attractions announced for next week are: Andrews and Stockwell's Specialty company, 11th and 12th; Aldrich and Parsloe, 13th.

Grimes' Opera House (R. M. Washburn, manager): Nothing to note during past week. Coming: J. W. Decker's Novelty company, 18th; Pearl Eytinge, 27th.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): Fay Templeton in Mascott 4th, to very large and enthusiastic audience. Company will return 20th by special engagement. Rice and Hooley's Minstrels 5th. Business fair. Booked: Corinne Merriemakers 12th and 13th; Aldrich and Parsloe 14th and 15th.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager): The States Attorney company came 5th to a packed house. John Dillon, the chief attraction, is a great favorite in

this city, and always draws. The company throughout is fair, and the play laughable and entertaining. Rooms for Rent company are billed for 8th and 9th with matinee. States Attorney company returns 16th. Grace Cartland comes 18th for one week, this being the week for the big races, where about $15,000 are offered for prizes.

DAVENPORT.

Burtis' Opera House (A. L. Skeels, manager): Rice and Hooley's Minstrels 4th, to fair house. Andrew and Stockwell's Pantomime and Specialty company came 8th and 9th and matinee to good business; 11th, Ben Maginley in A Square Man; 12th, Webb's U. S. Minstrels; 16th, Roland Reed.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Corinne Opera company 1st to 9th (State Fair) to crowded houses: Booked: Roland Reed in Cheek 14th and 15th.

Academy of Music (William Foster, manager): Ensign Comedy company in Rooms for Rent 1st to 6th, to good business. Fay Templeton 8th, 9th and 10th and matinee, to standing room only—people turned away. Cartland Murray combination 14th, 15th and 16th.

Lewis' East Side Opera House (J. C. Ritchie, manager): Chicago Comedy company 1st to 9th. Good houses.

DUBUQUE.

Opera House (Duncan and Waller, managers): The Fay Templeton Opera company in Mascotte and Olivette 1st and 2d, to good business, even with bad weather. The company is very strong and well up in their parts. Webb's U. S. Minstrels came 4th, to starve to death business. Company weak. Rice and Hooley's Minstrels, gave a very creditable performance 6th, to fair business. Whiteley's Hidden Hand company appear 9th; finely filled. Roland Reed comes 11th in Marsden's comedy Cheek. The Corinne Merriemakers 14th.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): The Hanlons came 4th and 5th in Le Voyage en Suisse, to excellent business both nights. Willie Edouin's Sparks appear 8th in their old concert, Dreams; Andrews and Stockwell's Ideal Pantomime company, 13th; Milton Nobles in A Man of the People, 16th. The Exodusters, a colored dramatic organization, is booked for 18th. Nothing further for September.

Item. The new Opera House at Peoria opens to night. Hannibal, Mo., has one in course of erection. Quincy, Ill., needs one, and when built will fill the gap and supply a long felt want and offer to managers a week's time in good towns.

OSKALOOSA.

Masonic Opera House (G. W. Beechler, manager): Notwithstanding heat and rain, Whiteley's Dramatic company played to $1,413 70 during Fair week. Coming: Grace Cartland, 12th and 13th.

KANSAS.

TOPEKA.

Topeka Opera House No. 2 (George Crowford, manager): Sweedish Lady quartette came 8th and 9th, to poor business. Mina Wright, as dramatic reader, displayed considerable talent. Fay Templeton's engagement commences 11th for one week. Advance of seats is large.

Topeka Opera House No. 1 (Lester Crowther, manager): Advance sale for Abbott has surpassed expectations and Manager Crowther is happy.

Luken's Opera House (Sam Luken's manager): Loui Lord commences a week's engagement here 11th, opening with Our Boys.

Park Theatre (Mart Clark, manager): Opened 5th, to large business. Change of bill twice a week.

Item: Prof. Heckler, late director of Sell's circus band and orchestra, has been engaged by Manager Crowther to leod the orchestra of House No. 2.

KENTUCKY.

LOUISVILLE.

Buckingham Theatre (Whalen Brothers, managers): Hyde and Behman's Specialty company, 4th, week. Good show to largest business of the season.

Items: Fairs, expositions and races are in order for the next three weeks, and attractions may expect good business.—A newsy little dramatic and musical sheet called the *Mascotte* is published here weekly.—Myers and Shorbs' circus brought $25,000 at public auction 5th.—Minnie Maddern is booked at Macauley's 18th, week.—Richmond's Specialty company at the Buckingham 11th, week.

MAINE.

BANGOR.

Opera House (Frank A. Owen, manager): Barney McAuley had two good houses 6th and 7th; Leavitt's Gigantean Minstrels come 12th; Tourists, 16th.

LEWISTON.

Music Hall (Charles Horbury, lessee and manager): Charlotte Thompson made a return visit 4th, playing East Lynne to a very small house. Howarth's Hibernica 5th and 6th was a good performance that did not draw heavily. Barney McAuley in Uncle Daniel came 8th. On his former visit he had but a small house, but this visit was a success, and hereafter Uncle Daniel will always receive a warm welcome. Mr. McAuley and Miss Vaughn were twice called before the curtain. Bookings: Leavitt's Gigantean Minstrels 13th, Charles L. Davis Alvin Joslin 18th, The Tourists 19th, Lawrence Barrett 21st.

PORTLAND.

Theatre (Frank Curtis, manager): Attractions are few and far between, and State elections next Monday will no doubt give an impetus to the season. Barney McAuley came 4th and 5th, and gave his two plays to poor patronage. The reason is obvious, and people have had enough of his attractions (?) As an actor his ability is unquestionable, but his plays are bad. Leavitt's Gigantean Minstrels, 9th, had a big house, and pleased everybody. Coming: Wilbur Opera company, 15th and 16th; Rentz Santley Minstrels, 18th; Lawrence Barrett, 19th; Charles Davis in Alvin Joslin, 20th; The World, 21st, 22d and 23d.

Item: Manager Stockbridge opens a course of lectures, with a grand concert by the Boston Symphony Orchestra, Oct. 18, to be followed by four other concerts and five lectures.

SACO.

City Hall: Cooke's Variety company 4th to large audience. Frank Atkinson, the well known juggler and bone soloist, received much applause. Booked: Howarth's Hibernica 16th.

MARYLAND.

HAGERSTOWN.

Academy of Music (Edward W. Mealey, manager): The season was opened 6th, by the Wednesday Club, who presented The Gamester in a very creditable manner, to a crowded house. A number of companies are booked for this season.

MASSACHUSETTS.

CHELSEA.

Academy of Music (J. B. Field, manager): The season opened brilliantly 7th, with a performance by W. A. Mestayer's Tourists; Sam Lucas and company gave a very satisfactory entertainment to fair house 10th.

Item: Hon. Isaac Stebbins the new proprietor of the Academy, was received with cheers as he made his appearauce in the audience. Alterations begin on the building this week, and will be completed before the next performance.

FALL RIVER.

Academy of Music (J. S. Borden, treasurer): Henrietta Chanfrau 5th in the New East Lynne, to fair house. Support poor. C. W. Tayleure, author of the play, gave us his interpretation of Archibald Carlyle for the second time, with fair success.

Items: Carrie Swain, who is booked for 21st and 22d, formerly resided here.—George Milbank, director of amusements at Forest Hills Gardens, closed his engagement 8th.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager): Leavitt's Minstrel company 4th to very small house, but gave a very enjoyable performance. The Kate Claxton Two Orphans company 5th to about $400. Boston Theatra company in The World 19th.

HAVERHILL.

City Hall (Albert Gage, agent): Leavitt's Gigantean Minstrels 7th to a fair audience. The best minstrel performance ever given here. Skiff's Colored Concert Company 15th.

HOLYOKE.

Holyoke Opera House (Chase Brothers, managers): Smith's Double Uncle Tom company 14th to a large audience. Charlotte Thompson appeared in her new Jane Eyre 8th. The business was light, but Miss Thompson will only have to make a return visit to be sure of a large house. She was called before the curtain three times.

LOWELL.

Huntington Hall (John F. Cosgrove, manager): The Charity Fair, which has been running all week with Morlacchi and local amateurs as the attraction, has had poor houses. This evening, 9th, Morlacchi will benefit in The French Spy. The following attractions are booked: Leavitt's Minstrels 18th, Fifth Avenue combination 19th in East Lynn; 20th, Colleen Bawn; 21st, Wilbur Opera company in Olivette.

Music Hall (Simons and Emery, lessees): The new chairs are being placed in position; a new fire escape has been built from the gallery, and everything will be in readiness for the opening 11th, when Barney McAuley will present A Messenger from Jarvis Section; on the 12th he will appear in his new play, The Jerseyman.

LYNN.

Music Hall (J. F. Rock, manager): Kate Claxton opened regular season 4th to immense business, Tourists 6th to good house. Mrs. Chanfrau in East Lynn to fair business 9th. Manager Rock's Grand Star Concert course will be inaugurated Oct. 9, with Ideal Opera company in Patience, and will embrace in addition the following attractions. Kellogg-Brignoli Concert company Whitney-Fessenden Concert company, Nella Brown and Temple Quartette, H. M. Smith Concert company, Litta Grand Concert company, Anna Morgan, reader; Germania Orchestra and Schubert Quartette, and Emma Abbott Grand company.

Item: Would return thanks for courtesies extended by J. F. Alliger, the genial manager of the Chanfrau party.

NEW BEDFORD.

Grand Opera House (A. S. Anthony, manager): Baird's Minstrels had very large receipts 4th. The New East Lynne was produced by Mrs. Chanfrau and superb company 6th to good business; Kate Claxton in Two Orphans 11th; Alvin Joslin, 14th; Anthony and Ellis' Double Uncle Tom's Cabin combany underlined for three performances 15th and 16th. Palmer and Ulmer's Dantes company 18th, Herne's Hearts of Oak 19th, Leavitt's Rentz Santley company 20th.

Item: The old place of amusement, Liberty Hall, is now under the same management as the new opera house. It will not be opened for theatricals.

NEWBURYPORT.

City Hall (George H. Stevens, agent): 5th, M. B. Leavitt's Gigantean Minstrels (under local management) gave a good performance to good business. Kate Claxton and company played to a large and fashionable audience 7th. She has the best company in support that has been seen in this city for a long time. Minnie Foster's U. T. C. company matinee and evening 9th to a good business. The company is a strong one and gave satisfaction; C. L. Davis 15th, Anthony and Ellis U. T. C. company 26th, Baird's Minstrels 29th.

TAUNTON.

Music Hall (A. B. White, proprietor): Fifth Avenue Comedy company closed week ending 9th, to fair business. Cad the Tom Boy 26th, 27th and 28th.

WALTHAM.

Music Hall (R. B. Foster, manager): Mestayer's Tourists 5th to fair business; Kate Claxton in Two Orphans 8th to a good-sized audience. Fair in the house week of 11th.

MICHIGAN.

ALBION.

Albion Opera House (M. C. Moore, manager): Maid of Arran 7th, to large business, Agnes Hallock a great favorite; company first class.

DETROIT.

Friend and Foe was presented for the first time at the Detroit Opera House, 8th, and met with an immediate success. During all performances the house was crowded. The piece is one of Bartley Campbell's best productions. It abounds in flashes of wit and merriment, and has many strong points. Mr. Scanlan gives us an Irishman who is seldom seen on the stage. It is a lofty characterization, possessing the courage, honor, and warmheartedness of the better class. The support is very excellent. The play will undoubtedly be a pronounced success.

M. B. Curtis opened his season at Whitney's Opera House, 4th, and played to big business during the engagement, followed 8th by Haverly's Mastodon Minstrels to only fair receipts.

At the Park Theatre the Fieldings' company appeared to good business. Week of 11th, specialty company. The Meteors open at the Detroit Opera House, 11th, for a brief engagement. W. C. Coup went to New York on the 5th, but will return when his circus is to be auctioned, on the 16th. Charles Gayler, his advance agent, also left for New York, 7th. M. B. Leavitt was in town 5th, and went to Mount Clemens, where he and his wife will remain for about two weeks. Charles O. White, manager Park Theatre, has engaged Charles Borgman, late of Salsbury's Troubadours, as orchestra leader, to fill Mr. Morrison's place, he returning to Chicago.

Manager F. C. Whitney has made an improvement in the method of conducting the sale of tickets for the lower part of his Opera House. Every ticket sold entitles the buyer to a seat. Heretofore they were only for admission, a reserved seat being extra.

Frank Curtis and Joseph Wheelock have decided to apply for patents covering the ice scene and mechanical effects of Wardour. John P. Slocum, a young man of Detroit, has accepted an offer from M. B. Curtis to become treasurer of his company. Marie Wilson, of Grand Rapids, who has been studying elocution in Chicago, has gone on the road to fill a series of engagements. H. L. Cleveland leaves here 18th for Plaineville, O., to manage Rauch 10 for M. E. Gaul, of Clevelahd, who was here last week.

The Board of Public Works have notified the opera houses that their bill boards on the lamp-posts focing the houses, will have to be removed. The Detroit had theirs placed new last week. Joseph Wheelock, supported by Max Freeman and Lillian Joyce, commences his season at Whitney's Opera House, 11th. The Maid of Arran is underlined at the Detroit 18th, 19th and 20th. Ishmael, the Wanderer, will be presented at the same house 25th.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): During the summer vacation Mr. Powers has improved and remodeled his house to such an extent that one would scarcely recognize it. The walls have been papered in the latest designs; new scenery and drop curtain painted; new opera chairs put in, and other improvements made which tend to make it one of the most attractive houses in the Northwest. The opening occurred 5th, when Haverly's Mastadons appeared before an immense audience, representing about $850. The performance was good, but ancient. Booked: 11th and 12th, Maid of Arran; 13th, Tony Denier; 18th, Meteors; 21st and 22d, Bertha Welby.

By invitation of Manager Thayer, your correspondent and representatives of the local press visited Redmond's Grand Opera House on the evening of the 6th. I will give a description of the house in my next.

Items: Redmond's Grand opens 18th.—The new faces at Smith's are Mason and Rallston, Udel and Pierce, Charles Hayes, Hetty Glenloy, Allie Weston and Hattie Adams.

KALAMAZOO.

Academy of Music (Ben A. Bush, manager): Henry Webber in Nip and Tuck 4th, to good business. Company bad.

Kalamazoo Opera House (C. H. Chase, manager): Maid of Arran billed for 9th.

MUSKEGON.

Opera House (F. L. Reynolds, manager): Haverly's Mastadons to an immense business 4th; people turned away. 12th, Tony Denier's Humpty Dumpty; 14th, Baum's Maid of Arran.

MINNESOTA.

HASTINGS.

Music Hall (J. B. Lambert, manager): Whiteley's HiddenHand company 4th to good house. Performance fair. Karl Comedy company 14th; F. De Judge's Minstrels 23d.

MINNEAPOLIS.

Academy of Music: Sol. Smith Russell in Edgewood Folks during the week of 4th, to small business. John McCullough, week of 11th; Charles A. Gardner's Karl combination, 22d and 23d.

Pence Opera House: 4th, 5th, 6th, Sea of Ice; 7th, 8th, 9th, Streets of New York; good business during the week. Announcements: 11th, 12th, 13th, Ticket of Leave Man; 14th, 15th, 16th, Peep o' Day; 18th, 19th, 20th, Golden Plow; 21st, 22d, 23d, Three Guardsmen.

Harrison Hall: Abbie Carington in concert to good business during week 4th.

Items: L. B. O'Brien has resigned as business manager of Pence Opera House and is succeeded by C. P. Spaulding.—This has been Fair week and the business of all the houses has been better than usual in consequence. —Harold Russell withdraws from the McAllister company to go to Colorado.

ST. PAUL.

Opera House (Charles Hains, manager): This has been a gala week in St. Paul, the occasion being the formal opening on the 4th of the John McCullough season. The great tragedian, accompanied by General Sheridan, arrived in St. Paul on the 2d, from his trip to the mountains and the Yellowstone Valley. Repertoire during the week: Virginius, Othello, Richelieu, Julius Cæsar, King Lear, Ingomar, and The Gladiator. The house was filled to its utmost capacity at each performance by brilliant and appreciative audiences. Mr. McCullough's Virginius, evidently a favorite part, and by many conceded to be his best, was a grand impersonation, eliciting a perfect furor and numerous calls. His support was exceedingly good throughout and highly commendable. Edmund Collier as Appius Claudius, Joseph Haworth as Icilius, Kate Forsyth an admirable Virginia, and Mrs. Augusta Foster as Servia. Othello 5th, was a fine conception. Mr. Haworth was an acceptable Iago, John A. Lane a gentlemanly Cassio, Miss Forsyth at her best as Desdemona, and and Mrs. Foster a very creditable Emilia. McCullough's Richeheu, 6th, is a grand and powerful conception. De Mauprat and Baradas were ably presented by Joseph Haworth and John A. Lane, and Miss Forsyth proved a very attractive Julie de Mortimer. Julius Cæsar 7th. Mr. Cullough's great and forceful impersonation of Brutus was heartily applauded. The Marc Anthony of Mr. Collier won the admiration of the audience, eliciting a hearty call. M. Lane's Cassius was finely given and loudly applauded. Miss Forsyth was a very acceptable Portia. 8th, King Lear; 9th, Ingomar and The Gladiator. Mr. Collier, as Phasarius, fully shared honors with the star The McCullough season has proved enjoyable to the public and very profitable to the management. Bookings: Sol. Smith Russell, 15th, 16th; Hasner's Stephany, 18th, 19th; Charles Gardner, in Karl, 20th, 21st; Rice and Hooley's Minstrels, 22d, 23d.

Wood's Opera House (Col. J. H. Wood, manager): Opened 4th to an audience of over 1,000 people, presenting during the week Fanchon, The Cricket. Effie Johns, a versatile and attractive actress, as Fanchon. Company: Robert McNair, Harry Freeman, Harry Brooks, P. Neeson, Dan Hart, Wiley Hamilton, May Seymour, Gussie Hart, Susie May, Lena Hurd, Baby Hart, Emile Ames, J. C. Murphy and Royce Alton. The houses have been good throughout the week.

Conley's Varieties: There is a good company of twelve specialty artists here. Business has been exceedingly good. New arrivals: William Sylvester, the contortionist, and Miss Bobbie Robberts.

MISSOURI.

KANSAS CITY.

Coates' Opera House (M. H. Hudson, manager): Deakin's Lilliputian Opera company 8th, 9th and matinee. First night opened to poor business; but indications are that business will be better at succeeding performances. Little people do not draw heavily here, as past experience has demonstrated. Some of the little folks in this company, however, show much careful training and real merit. Jennie Quigley and Admiral Dot are exceedingly natural and almost perfect in the rendition of their parts. The operas presented are very light. Nothing booked for next week.

Arena: Batcheller and Doris' circus 5th, to very large business.

Items: Dr. P. A. Marks, an old theatrical man, and manager of the Quincy Opera House, is in the city endeavoring to secure the management of the new Gillis Opera House when completed.—The Kansas City Turnverein have erected a fine hall here, with stage fittings, etc., and under their auspices it is proposed to give a series of German plays of real merit during the Winter.—Manager Hudson, of Coates', expresses disgust at the continued warm weather, which is cutting down receipts very materially.

ST. JOSEPH.

Willie Edouins Sparks to good business, 4th to 7th; States Attorney Comedy company, 8th and 9th. This is the week of St. Joseph Exposition and Fair, the city is crowded with visitors from all the surrounding country.

NEW HAMPSHIRE.

KEENE.

Henrietta Chanfrau 7th to poor house.

MANCHESTER.

Opera House (E. W. Harrington, manager): Duprez and Benedict's Minstrels drew a good house 4th. The Jollities did not appear 5th, their scenery, etc., having been attached at Nashua the night before. Charlotte Thompson pleased a large audience 6th, with Jane Eyre. Billed: Mrs. Chanfrau in East Lynne, 12th; Leavitt's Minstrels, 14th.

Items: C. H. Smith, the well-known manager, was in town 6th. He modestly said that as he had made $3000 during the last four weeks he thought business was very fair. He speaks in a very complimentary manner of THE MIRROR.—William J. Woodburn, of this city, leaves on the 11th to join the Helen Coleman Comedy company.

PORTSMOUTH.

Music Hall (George E. Oliver, manager): Charlotte Thompson in her own version of Jane Eyre, played to a delighted house 5th; Leavitt's Gigantean Minstrels gave a superior performance to a very large house 8th; Mestayer's Tourists performed to a light house 9th. The Babies were particularly good.

NEW JERSEY.

NEWARK.

Park Theatre (Leonard Gray, manager): Child of the State, 4th and 5th, to fair business. Salsbury's Troubadours, 8th and 9th, drew large houses. They have forsaken the old standard Brook, and appear in a dramatic hash called Greenroom Fun. It has by no means as much merit as their former piece, but answers very well for an excuse to work in their various specialties, and served to afford good amusement. Church Choir Patience, 12th and 13th; Passing Regiment, 16th and 17th; Black Flag, 18th 19th and 20th.

Grand Opera House Maffitt and Bartholomew's Pantomime company, 11th, week; Equine Paradox, 18th, week.

TRENTON.

Taylor Opera House (John Taylor, manager): Alexander Caufman in Called to Account 4th, to a small house; support excellent but play and star rather weak. John L. Sullivan and combination 6th, to a large house. Booked: 18th, Joe Murphy; 19th, Charlotte Thompson; 23d, Rice's New Surprise Party; 25th, Original Big Four combination; 27th and 28th, Snyder and Grau's Opera company.

Grand Central Garden (John Winter, proprietor): Business during past week has only been fair.

NEW YORK.

AUBURN.

Academy of Music (E. J. Matson, manager): Anthony and Ellis Uncle Tom's Cabin 4th, drew a crowded house. Barry and Fay played to big business 7th. Booked: 13th, Lotta.

BATAVIA.

Opera House (H. C. Ferren, manager): Anthony and Ellis' U. T C. opened the season at this house 6th to a large audience; Denman Thompson, in Joshua Whitcomb, 16th; The Harrisons, in Viva, 18th.

BUFFALO.

Academy of Music (Meech Brothers, managers): Opened the season 4th, Lotta in Bob being the attraction. The public expected something very fine from the reported improvements at the Academy, and were not disappointed. It was the unanimous verdict of the very large audiences that Messrs. Meech had excelled themselves in providing as tasty and comfortable a place of amusement as can be found outside of New York city Barry and Fay commence a three nights' engagement 11th, giving us a taste of Irish Aristocracy; Agnes Herndon's Only a Farmer's Daughter company, 14th, 15th and 16th: George S. Knight, 18th, 19th and 20th; McKee Rankin, 21st. 22d and 23d.

St. James Hall (Thomas Carr, manager): Anthony and Ellis' Uncle Tom company played a successful engagement 7th, 8th and 9th. Nothing booked this week.

The Adelphi (Joe Lang, manager): Leavitt and Pastor's combination opened 4th for the week, and gave an excellent performance and were rewarded with crowded houses. McIntyre and Heath, week of 11th

Arena: Barnum gave three performances 11th and captured all the money the canvas would hold.

ELMIRA.

Opera House (W. E. Bardwell, manager): The Lingard company appeared 5th in The Tutor, a comedy full of exagerated yet ludicrous situations, and with a tendency to be rather unrefined. The local papers harshly criticise its coarseness. Billed: Hess' Opera company 12th.

Items: Miss Alma Stuart Stanley is making a hit as Dolly Becks, a spoiled young man, in The Tutor.—Dore Davidson, of Pittacus Green notoriety, is essaying old man roles with the Lingard company.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Season opened 5th, with Jefferson in Rip, to standing room only. The Lingards, 8th; 11th, Agnes Herndon company in Only a Farmer's Daughter; 12th, Mr. and Mrs. George S. Knight in Baron Rudolph; 14th, Mlle. Rhea.

KINGSTON.

Music Hall (W. H. Freer, manager): Leavitt's Gigantean Minstrels opened this house 6th. Big audience; performance middling. Bartholomew's Equine Paradox come 11th, for the week.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Barry and Fay opened the regular season here 5th, with Irish Aristocracy, to a crowded house. The piece is very laughable and was a great go. Smith's Double Uncle Tommers drew a full house 8th and gave satisfaction. Pat Rooney is billed for 15th, and Harris Comedy company in Mrs. Partington for 16th. Only a Farmer's Daughter 22d.

RONDOUT.

Sampson Opera House (Phil Sampson, proprietor): This house has been thoroughly overhauled, and is now one of the finest theatres between New York and Albany. The season will open 21st, with Mary Anderson in Ingomar. Messrs. Becker and Messereau will edit a tinted and perfumed programme for the occasion.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): Alice Oates Comic Opera company appeared in The Mascotte 4th, and the Princess of Trebizonde 5th and 6th to fairly good houses. The fair star acted with considerable vim; but much of her old-time vivacity is absent. Of the company James Sturgis carried off the honors, both his singing and acting being excellent. The remainder of the company show a lack of ability. Barry and Fay presented Irish Aristocracy to large and well pleased audiences 8th and 9th; Annie Pixley, 12th and 13th; Ada Gray, remainder of week.

Corinthian Academy of Music (Arthur Leutchford, manager): Lotta, 11th and 12th, opening of the season. The Harrisons, remainder of week. Janauschek, 18th, three nights.

TROY.

Griswold Opera House (S. M. Hickey, manager): Helen Blythe in Only a Farmer's Daughter was liberally patronized 4th and 5th. Fostelle in Mrs. Partington did not draw well 6th and 7th. The Harrisons came 8th and 9th to very large audiences.

Rand's Opera House (Gardner Rand, proprietor): Rauch 10 had a fair business 7th, 8th and 9th. The Strakosh Opera company, 12th; Holman Opera troupe, 18th and 19th.

Grand Central Varieties (Peter Curley, manager): This place is doing a good business, with a first class variety company.

OHIO.

BELLEFONTAINE.

Grand Opera House (Opera House company, managers): Opened for the season 6th, with Annie Pixley in M'liss, to a very large and fashionable audience. During the Summer this cozy and complete temple of amusement has undergone many alterations and repairs, and now presents a bright and attractive appearance.

CANTON.

Opera House (Louis Schaefer, proprietor): Frederick Warde combination 6th and 7th, to fair business. Annie Pixley combination in M'liss 8th, to very good business. Harts combination, 11th, 12th and 13th.

COLUMBUS.

Grand Opera House (George E. Stoneburner, manager): Harry G. Richmond and Specialty company gave very "yellow" performance to small house 6th. Raymond played Fresh to good house 8th; matinee 9th Col. Sellers, to fair house. For Congress, the new play by D. D. Lloyd, of the New York *Tribune*, was produced for the first time 9th. It is nothing more than a political burlesque. Plot and cast given in last week's MIRROR. The play was well put on and ran smoothly. The second act, which takes place in an anteroom of the convention hall, was the only one that was received with any enthusiasm by the audience. Taken as a whole, the play is not a great success by any means. Billed: Boston Double Uncle Tom Cabin company 15th and 16th.

Comstock's Opera House (F. A. Comstock, manager): Stevens' Opera company gave Twelve Jolly Bachelors in fair style to light business 6th and 7th. Jefferson gave Rip to full houses, matinee and evening of 9th. Tony Pastor comes 15th, Haverly's Consolidateds 18th, Judge Slasher 19th and 20th.

Items: Mrs. Mary Beebe-Haskell went East Thursday to join the Boston Ideals.—George W. Little and Charles W. Benner go out this week to assist in paving the way for Judge Slasher.—D. D. Lloyd, of New York, has been attending the Phi Gamma Delta Convention here this week.—The members of the Judge Slasher company have arrived and will rehearse at Comstock's all this week.

CHILLICOTHE.

Masonic Opera House (Klein and Wilson, lessees and managers): The regular season opened 5th, with Raymond in Fresh, to a large house. Company good. Booked: Judge Slasher 25th; John Thompson in Around the World 30th.

Items: A. Mauer and A. R. Rodgers leave the 11th to join the Judge Slasher company.—The Masonic, which has undergone extensive alterations and improvements, presents a very cozy and home-like appearance. The new managers only intend to play two attractions a week. The executive is: Phil Klein, acting manager; A. Wilson, treasurer; H. C. Snyder, assistant treasurer; Louis Grieu, door tender; S. McNalley, head usher.

DAYTON.

Music Hall (Larry H. Reist, manager): John T. Raymond opened the season here 4th, with Fresh, to a crowded house. Harry G. Richmond's Specialty company 8th, to a small audience. Booked: 12th, Jefferson; 14th, Rose Eytinge; 16th, Williams' Specialty company; 27th, Hyde and Behman.

The Rink (J. P. Wolf, manager): The third Saengerfest of Central Ohio was held 5th, 6th and 7th. The soloists (from abroad) were Eleonora Kopp (Cincinnati), A. Tressett (Columbus), H. Lippert (Columbus), H. Schrank (Akron), J W. Bell and J. L. Burkitt, of this city. The grand orchestra of fifty musicians and a chorus of five hundred voices made it the most musical week this city has ever had.

Items: E. W. Wolcot, advance of Rose Eytinge, was in the city 8th.—Joseph Piggott, scenic artist, who painted the original scenes at Music Hall, arrived in the city last week. Arrangements are being made by the directors of Music Hall to furnish an entire set of new scenery.

LIMA.

Faurot Opera House (The opening of this

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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Bellou, Lotta	Minches, J. F.
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Burnet, J	Micnels, Mme. I
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Butler, G. W.	Miller, Joaquin
Boniface, Stella	Moals, J. A.
Beck, Wm, S.	Mestayer's Tourists
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Barnum, J. W.	Marble. Scott,
Bartlett, J. F.	Mitchell. Mr.
Brown, E B.	Mitchell's Pleasure
Cowles, E. S.	Murphy, Joseph (2)
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Crosbie, W. C.	Miller, H
Claxton, Kate. (2)	Newhall, Frank
Connor, Wm. M. (2)	Norton. J. W. (2)
Chizzola, Manager (4)	Ough, W J
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Floyd, G W.	Stevenson, Chas. A.
Foss, F D.	Seaver, Frank L.
Fowler, W W.	Strakosch M
Franklin, Mort	Sothern, Chas.
Fuller, Fanny	St. Quinten, Miss
Fair, George A (2)	Southard, J. J
Gardiner, C K	Shea, F. J
Granger, Willis	Stone, E. G.
Ganly, W.	Splendid Opportunity
Grimo, Richard H.	Sledge, Louis
Garthwaite, Fanny	Simpson, A. L.
Garey, J K. M.	Shulte, Annie
Gump, L.	Shulte, Emma
Gilmore, H.	Stevens, Ed A. (3)
Gaylor, Charles (2)	Smith, C. H. (2)
Harrison, G. W	Swet, Ed C.
Hoey, George	Sefton, Miss
Herbert, Amelia	Strong, Tody
Bartlett Fred (3)	Tucker, O. P
Hanley, M W.	Temple, E. P (1)
Harris, Julia	Thornton, Charles
Hardie, George	Thatcher & West Mgr
Harrison. Alice	Taken from Life, Mgr
Hess, C. D. (4)	Townsend, Lee
Hague, Manager	Thompson, W. H.
Hartman, Lilian M.	Tanner, Jennie
Harris, Hamilton (2)	Thompson, Denham
Hayden, W. R. (2)	Vergil, Fanny
Hurt, Felix	Vincent, Charles
Hoey and Hardie (2)	Vaughn, Harry
Herne, Jas. A (3)	Williams, Marie
Harrison, Louis (2)	Wolcott, Harry
Hearts of Oak Mang.	Wells, J A.
Heywood, Wm.	Ward, Fred
Jefferson, C. B.	Wait, Chas. B.
Joslyn, Alvin	Wall, Annie
Jarrett, Berry	Wade, Gracie F.
Jones, Mrs. W. G.	Woodson, Frank
Kiralfy Bros (2)	Waldron, Andrew
Kidder, E. E. (2)	Ward. J. F.
Kyle, Mrs. J W.	Woods, Murray
Knight, George S. (3)	Wilson, Francis
Keane, James K.	Warren
Kidder, Chas. (2)	Wiherell, Eugene
Kauffman, E	Webb Harriett
Lewis, Jeffreys	Walters, Lillie
Lawrence, Ivan (2)	Woodhull, H. S (2)
Lawrence, Edwin	Weedin, J. F. (2)
Lotta Comedy Co.	Wren, Fred R.
Lawrence, Dr. School	Warren, Tom
Lotto, Frederick	Wiley, Lem
Lant, Jerry	

The New York Mirror has the Largest Dramatic Circulation in America.

THERE is such a rush of advertisements, and our out of town staff have been so active, that we have been compelled to omit Society, Pen and Pencil and a quantity of other matter in this week's MIRROR. Next week THE MIRROR will consist of fourteen pages, which will in part make up the deficiency. Never has a theatrical season opened with such bustling activity as this this. Our Dates Ahead department has lengthened from a few straggling companies to three columns in the short space of three weeks, and a glance will show that the territory is completely covered. Will all the ground that is being so industriously worked prove fallow?

HENRY PETITT says he has made arrangements to collaborate with Charles Reade. Who will Reade collaborate with?

Sewage or Pure Water?

The poor, unoffending public is harshly made responsible for many shortcomings in art, literature and the drama which are by no means fairly to be attributed to it. Left alone, man would rather have good things than bad. He prefers fresh meat to tainted, pure milk to swill, and sound fruit to rotten. In like manner he will read good books rather than bad; look at fine pictures in preference to daubs; listen to harmonious music more willingly than to the clashing of the tin pots or tin pans of our modern second-rate composers, and witness naturally constructed plays with greater zest than the rubbish forced upon his recalcitrant notice by the crass ignorance and radical bad taste of certain playwrights. These men imagine the public cannot appreciate any higher work than such as mostly delights the romantic chambermaid as she sits on watch in hotel corridors reading the popular press, or the ambitious elevator-boy poring over the blood-stained pages of the Western school of romance and graduating for a thief or a politician, as the case may be.

The overwhelming tide of dramatic slush that bids fair to engulf beneath its feculent waves the purer waters of the theatrical stream, is due to the opening of the sluices, raised by the providence of society in times gone by as defenses against the ever-encroaching ocean of ignorance, even as the prudent Hollander builds dykes and erects water-gates to protect his hardly-earned territory from the devouring assaults of the Zuyder Zee. And these sluices and water-gates are opened by the custodians thereof—the men who have charge of the keys—and not by the patient public, who have to stand by and see their fields overflowed and their crops ruined by the inundation of bitter waters. Even as the Nile fertilizes the fair land of Egypt by its gentle flow of grateful streams and nourishing but peaceful floods, so does the abundance of good books, good plays, good music and good pictures fertilize and make rich the mind of man, bringing it to bear the fruits of righteousness and peace. But the irruption of poisonous trash now let in upon the land is like the bursting forth of a common sewer to spread pestilence abroad.

Rogers, Cheat & Co.

Of the numerous letters the manager of Minnie Palmer has sent to the Editor of THE MIRROR, the following, which was received Wednesday, is a fair specimen:

CONTINENTAL HOTEL,
PHILADELPHIA, Sept. 12, '82.

Sorry to find you cutting down the space; but as a guarantee of my appreciation for what you have done up to date, go to your tailor, order a suit of clothes any price less than a hundred dollars, and on my arrival, Monday, 18th, I will pay the same.

Remember any undercurrent of a nature to make it appear Miss Palmer is not a good, virtuous girl, is my only objection to ANY thing you can say. And it being unmanly to speak thus of any lady—much less one you know to be a good girl—I know you will understand the future course to pursue. Why do you not write me?

Truly, yours,
JNO. R ROGERS.

An impertinent letter like the above is scarcely worthier of newspaper notice than Mr. Rogers or his star. We print it simply because it enables us to explain the motives which have moved us to devote more or less space to the vagaries of Mr. Rogers during the past few weeks. The nonsense that Mr. Rogers talks and writes, and the absurdities of Mr. Rogers' personal conduct and manipulation of Miss Palmer, are of not the slightest consequence, in so far as it concerns Mr. Rogers, to our intelligent and discriminating readers.

They would be quite justified in feeling insulted were we mistaken enough to view the matter otherwise.

But Mr. Rogers' undignified and imbecile method of fetching his attraction before the public has a tendency not only to bring contempt upon theatrical managers in general, but to demoralize and degrade the profession, no matter how slight his claims to a connection with it may be. While we laugh with everybody else at Mr. Rogers, we do not object to him simply as a member of the human family, because we are not philosophic and inclined to reflect upon the weakness of human nature, or scientific and anxiously searching for the missing link that is needed to prove man to be a well developed ape. What we do object to, and strenuously, is the disgusting means he adopts in order to obtain the cheapest sort of notoriety for his play, his star and himself. Therefore, it is eminently proper that THE MIRROR should thoroughly ventilate Mr. Rogers and expose his abominable dodges, lest the public here and elsewhere might blunder so far as to imagine that his pernicious style of management is endorsed or even countenanced by the dramatic profession and its organ. It is true that in doing this THE MIRROR may be gratifying Mr. Rogers' personal ambition to become notorious; but that is a minor consideration which is lost sight of in remembering that it can have no possible influence upon the beneficial result attained.

It will be noticed, in the letter printed above, Mr. Rogers is unconsciously funny in the particular passage where, while emphasizing the license which he kindly grants us in criticising his star, he sharply draws the line at the question of her virtue. Now, the fact is that all along THE MIRROR has censured Mr. Rogers' own transgressions in this regard. He has caused to be inserted in various newspapers advertisements, interviews and paragraphs calculated to bring Miss Palmer's name into disrepute. It is indeed amusing to be warned against disparaging Miss Palmer by the man who trades upon the length and circumference of her stockings, and who recently outraged decency by inspiring a description in detail of the secrets of her toilette in a Western newspaper. It is hardly necessary to say that we cherish the highest opinion of Miss Palmer's character, and since she made a stand against Mr. Rogers' coarse, indecorous mode of giving her publicity, we have respected her much more.

If this manager wants to know in what esteem he is held by the journalists that know him, he has only to refer to an editorial in the last issue of a Chicago weekly paper—in which, by the way, we find one of his obnoxious advertisements—where occurs the following vigorous passage: "We can understand a shrewd man of business using every endeavor to get the name of his star legitimately before the public; but when it becomes a question of using the ladies' underclothing as an advertising medium, it is about time to cry halt. Miss Palmer is a charming, virtuous little body, and it is not only an outrage, but a positive crime, to advertise her through the country by means of her chemisettes."

In the matter of Mr. Rogers' offer to pay for our clothes we must say nay, nay! Mr. Rogers' idea of garments, as illustrated in his choice of wardrobe for his star while in Paris, is evidently based upon the fashion that Eve set in the Garden of Eden. Winter is coming on, and even if we weren't provided with proper covering, comfort and modesty would prevent us from taking advantage of Mr. Rogers' well-meant proposal.

Would it not be better for Mr. Rogers to put that $100 by in his pocket, and as he evidently pants to invest it in clothing, add some more of My Sweetheart's fabulous earnings to it, go to some ready-made emporium where "large sizes" are made a specialty, and buy a suit large enough to cover up the nakedness of his monumental cheek?

Carrie Swain.

The original of the picture on our first page has just bloomed into a star. Leonard Grover wrote Cad the Tomboy for Miss Swain, and the nimble capering and adventures of Cad have been found to exactly fit her talents. The piece was first produced at New Haven, about a fortnight since, and is now being played, according to our out of town advices, through New England with unvarying success. Miss Swain is one of the liveliest soubrettes on the stage. For the past two or three seasons she has been a leading attraction in the light class of entertainments that have been the rage, such as The Tourists, etc. In addition to other accomplishments, Miss Swaim is an athlete, and a year or two ago her feats at swimming attracted a great deal of attention.

THE agent of Mr. John A. Stevens complains to THE MIRROR that the statue episode in A Daughter of the Nile is taken from Mr. Stevens' play, Passion's Slave, which was submitted to Miss Don some time ago for perusal. Elliott Barnes also asserts that his piece, Only a Farmer's Daughter, has liberally assisted in the construction of Miss Don's story. He claims that the fifth act is identical with one of the acts in his. It seems to us that these claims, if founded upon fact, could easily be substantiated. But one thing remains for Messrs. Stevens and Barnes—to produce their evidence.

HAD Osmond Tearle played Walter Lee in Taken from Life that piece would probably have pulled through. Mr. Colville is not pleased with the way his play is acted at Wallack's, where he has not found a co operative management. But he believes the piece will go when it is brought here with his own combination later in the season.

THE Chicago topic of discussion for the past fortnight in the newspapers, on the streets, and about the hotels has been, Is Mather a success? If the box office be any criterion, no other but an affirmative answer will fit this query?

THEO's success is most gratifying to lovers of opera bouffe. She can be among us but sixty days for her French contract involves a forfeit of 60,000 francs should she remain over the time granted her for leave of absence. This certainly is French leave.

Personal.

CATHCART.—Above we print a portrait of Charles Cathcart, the active English stage manager who put The Lights o' London on the stage of the Union Square last season, and who is now rehearsing The Romany Rye. Owing to the retirement of Harry Jackson Mr. Cathcart has been promoted to the chief stage directorship at the Princess', London, to which post he will return about three weeks hence.

JANAUSCHEK.—Mme. Janauschek left this city for Rochester on Thursday morning last.

WARDE.—F. B. Warde will be iniatiated into the mysteries of the Knights of Pythias during his Cleveland engagement.

STUART.—Everad Stuart takes his dinners at the Alcazar to show Sam Grau that the new caterer's food can be eaten.

WYNDHAM.—Charles Wyndham is to have a new theatre built for him in London while he is on his American tour. He is about to relinquish his lease of the Criterion.

CAVENDISH.—Ada Cavendish has closed with Archie Gunter for The Soul of an Actress. She will appear in it in London before long. The agreement was effected a few days ago.

DIXEY.—Henry E. Dixey plays a comedy part in The Romany Rye at Booth's, and John Stetson has signed an agreement to pay him $150 a week for doing it. This is the largest salary Dixey has yet received.

EATON.—Will D. Eaton, author of All the Rage, contemplates making the Metropolis his permanent residence—dropping newspaper work and joining the colony of playwrights, good, bad and indifferent—who have located here.

DYAS.—Ada Dyas is rehearsing her company in the city; but the charms of her place at Norwalk are so great she still resides there, coming in and going out daily. Last week she lost a $1,200 English horse on which she was accustomed to ride.

HOWARD.—Bronson Howard's new comedy-drama, Young Mrs. Winthrop was read to the Madison Square Theatre company on Monday, and on the following day the first rehearsal took place. Stage Manager Belasco and the author directed the rehearsal.

DOLARO.—Selina Dolaro has received her dresses for Manteaux Noirs, which will be produced at the Standard when the regular season begins, about four weeks hence. They are very handsome and must have cost Carte (who supplies all the dresses) a goodly sum.

RUSSELL.—Every member of the audience that attended the revival of Patience at the Bijou on Saturday night was presented with a hand painted programme, the work of the fair Lillian Russell. Some of the designs were very pretty and all were nicely painted, reflecting credit upon the artist.

DUCHATEAU.—A good singer and nice actress, Emma Duchateau, is out of an engagement on account of the failure to go out of a company with which she had been engaged. Miss Duchateau is equally proficient in French, German and English, having played in all three languages.

BARRETT.—On Wednesday of last week Lawrence Barrett cabled Augustus Harris, of Drury Lane Theatre, his acceptance of an offer to play there next June. Mr. Barrett will sail for England at the close of the Dramatic Festival in Cincinnati, which will be about the end of April.

EDGINGTON.—Lillian Edgington, one of the daughters of the Occident in Laura Don's company, hails from the sagebrush of Nevada. Her father was superintendent of mines for Silverbags Sharon in the palmy days of Comstock. At one time he was wealthy; but a decline of stocks changed this.

BELASCO.—Dave Belasco is writing a play in which two married couples and five children are to figure. "I get right into the heart of the family," says the dramatist; "then I spring that number of youngsters on the audience. Why not? If one child takes, five ought to take just five times as well!" We should like to see the truth of this logic practically tested.

LEVY.—Joe Levy is authority for the statement that Lawrence Barrett has presented the American right of Wills' Charles the First to Henry Irving, our tragedian having purchased it while in London. This was very gracious of Barrett on the eve of Irving's visit among us; but we understand that the right was not his to give, Mr. Irving owning the play for all territory.

LONSDALE.—Harry Lonsdale says that he doesn't care to talk about the charges of shabby treatment made by Miss Laura Don against the management of the Standard Theatre. He adds that the scenery, properties, furniture, etc., were all there when the author engaged the theatre, and that it was her duty to make a thorough examination previous to renting, as she was an interested party.

Mr. French's Opinion of Melodrama.

Among those who have no faith in the success of the prevailing style of melodrama is Henry W. French. A representative of THE MIRROR yesterday asked that gentleman his opinion of the prevailing craze.

"Melodrama is dead now," was Mr. French's emphatic reply. "With the possible exception of The Lights o' London and The Black Flag, none of the present lot of melodramas will make money this season. The Lights o' London, by the way, is not a drama, or even a play; it is simply an entertainment."

"The number of melodramas produced seems to warrant the opinion that that style of entertainment is pleasing to the public?"

"There's where you make a mistake. I think the public is sick and tired of English melodrama. Have you thought of the terrible inundation of melodrama on Saturday night? Taken from Life at Wallack's, Lights o' London at Niblo's, The World at the Grand Opera House, Romany Rye at Booth's, The Black Flag at the Union Square and Mankind at Daly's. Just think of it! Still, if a good melodrama is presented, the public will come to see it. Take such a romantic melodrama as The Duke's Motto, for instance; it would draw. So would a play of the same sort from the pen of d' Ennery, if it was of a high class. We are at present trying to purchase a French play of that class. It is not French melodrama the public tires of, but the English."

"It is highly gratifying," continued Mr. French, "to know that we are to have two plays of a vastly different nature during the season; Bronson Howard's Young Mrs. Winthrop at the Madison Square, and Les Rantzau at the Union Square. They will serve as a foil to the glut of melodrama. I think the latter and Bronson Howard's comedy-drama will be the successes of the season. It is gratifying, in this avalanche, that our American authors have not been forgotten. Nearly every day I receive money for either Bartley Campbell, Bronson Howard, or Fred Marsden, from companies playing their productions. Yesterday, for instance, I received a sum of money for Marsden from Australia. I have just received, also, money from England for the production of Campbell's Galley Slave."

What Theo Thinks of Us.

THEO kindly greeted a representative of THE MIRROR, in a parlor of the Belvidere Hotel yesterday, and chatted with all the *abandon* of a school girl. Madame was arrayed in a blue silk Japanese wrapper, with her feet encased in a pair of richly decorated Japanese slippers.

"I like New York so much," she said. "Everything and everybody seems so agreeable and pleasant."

"How do you like an American audience?"

"They are very, very kind. On my first appearance on Monday, I was very much frightened; but as soon as the applause came I felt perfectly at home. At first I felt so," and the actress dropped her head and lifted her hands in an irresistibly comical manner, something in the limp, æsthetic style.

"Do you not find a great difference between a London audience and a New York audience?"

"I think a New York audience warms quicker than a London audience, although the English were very kind to me. The New York people seem to understand the points much quicker."

"Were you offended at the critics?"

"Offended!" exclaimed Madame Theo, opening wide her handsome eyes, "oh, no; they are a very gallant set of gentlemen. If there was anything in the papers which 'cut me up,' as you Americans say, I know nothing of it; I did not read it."

In course of conversation the lady said that the opera bouffe artists in Paris all made a great deal of money, far exceeding that made by dramatic stars. She added that some of them were very wealthy. On being asked if it was not an easier task for an opera bouffe artist to secure a prominent position on the French stage than for a dramatic artist, Madame Theo said:

"Oh, no. To be a successful operatic artist many things are necessary; beauty and voice being prominent. A great deal of study is needed, and one must keep in constant practice for years."

In bidding good-bye to THE MIRROR representative, the actress made the extraordinarily original remark: "I like America and the Americans."

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The other day Nat Salsbury, Harry Edwards and two or three other actors stood in a group bewailing the evils of the combination system. It is a favorite topic of discussion among professionals, as you know. The younger men uphold it generally, while the older men—those that remember the "good old days"—are loud in its abuse. "Why, boys," said Salsbury, his face suddenly becoming as grave as Duff's, when the latter counted up the second night's receipts of Mankind, "you have no adequate idea of the situation. An actor well known to you all related his own experiences to me in this regard the other day. 'Nat,' said he, 'this confounded business has taken away the very sweets of my existence. All the nice associations of a charming home, all the friends and acquaintances, all the enjoyments of a permanent place of residence, the ties of family—all, all have been torn from me by this cursed business of tramping through the country. Will you believe me, last season I didn't set eyes upon my wife but once. That was at a railway junction. She was leaning on the arm of her manager, and I was carrying the gripsack of our soubrette.'"

* * *

A prominent dramatist did a rather smart thing the other day. I could not mention names without violating a confidence; but the story will go just as well without. This dramatist was receiving a certain royalty every week from a well-known star who had been continuously playing one of his pieces for the best part of the season. The star came to New York to play an engagement Business dropped towards the last, and the star set about devising some means to pull it up.

"How many times have I played this piece?" he asked his agent.

"One hundred and seventy times, sir," rejoined the agent.

"Well," said the star, "I want to make a boom. Hurry up and get out bills and put ads. in the papers, announcing the two hundredth performance of the play to take place five nights hence. You can do it in that time?"

"Certainly," replied the agent, who thought it a capital scheme. "But we'll have to give away souvenirs, I'm afraid."

"By George, that's so!" exclaimed the star, "you'll have to get out some of those two-color lithos that we gave away in Chicago. They won't cost anything, because they've got Blank & Co.'s ad. on the back. Announce it as 'Souvenir Night! Two Hundredth Performance! Every Lady will be presented with a handsome gift, prepared for this occasion.' Now run along!"

The night arrived, the souvenirs attracted a good-sized audience, and the star was happy. He chuckled gleefully and rubbed his hands joyfully.

* * *

Next morning he received a call from the dramatist, who said, "You had a fine house last night."

"Splendid, splendid," beamed the star.

"It was the two hundredth performance," said the dramatist, pleasantly.

"Yes, two hundredth performance; we've still got 'em," said the star.

"Humph!" muttered the dramatist, taking a memorandum book from his pocket; "you're certain it was the two-hundredth time?"

"Of course, of course," answered the star impatiently. "You saw the advertisements; why do you ask?"

"Oh, because my book tells me you have paid royalties only for one hundred and seventy five representations. You'll please add the amount for twenty five nights more that you forgot to send to my cheque for this week's royalties. Good day."

The star didn't want his innocent little scheme exposed, so he paid the account, which footed up his full share for the two-hundredth performance. Perhaps it was because the dramatist devoted this windfall to a big dinner party, at Delmonico's, the other night, that the particulars of the story leak out, for the first time, here.

* * *

Kate Pattison comes to America in support of Mrs. Langtry, and Emily Faithful comes too, first, because she goes everywhere that Miss Pattison does, and second, because she has got Mr. Abbey to believe she has influence with the press. Her railroad and travelling expenses will therefore be paid by the manager. I remember having seen Miss Faithful when in London. She is a peculiar looking woman, who wears clothes as nearly approaching a male pattern as the law allows, has short hair, prominent features, and is, if London talk may be believed, addicted to cigars and other habits that are not sweetly feminine. Emily certainly will be the Jumbo of the Langtry train, and she certainly will form an admirable contrast to the Lily's loveliness of form and feature.

* * *

Not long ago a certain uptown manager of strongly insular proclivities ordered some goods for his house of Sloane, the millionaire carpet dealer. The carpets were laid and the bill for them was sent. After waiting a reasonable time for the manager to liquidate, another reminder was dispatched to him. This met with the same fate as the first, and another and still another was sent after it. Finally, the carpet people notified him that they would place the account for collection in the hands of their lawyers if it were not instantly paid. This brought the manager to Sloane's store the very next day.

"Give me a receipt," said he, pushing a cheque through the cashier's window. It was given him. "Now," said the manager, "I want you to understand that gentlemen are not used to being annoyed about such paltry matters by their tradespeople." Mr. Sloane, the proprietor, happened to be standing near. He overheard the remark.

"Tradespeople never annoy gentlemen in that way," said he. The manager left the store in a nervous condition, and the salesmen broadly grinned.

* * *

HORSECAR TO BILLY.

DEAR MR. ELTON:—Will you permit me to write and tell you how charmed I was last night with your artistic and sensitive acting? I will not readily forget the delight with which you plucked a kiss from the tender lips of sweet Effie Germon. It was so very deliciously dreadfully magnetic, don't you know. In the first act you twanged chords of memory that I thought rusted past emitting sound. I allude to your sublimely insouciant drunken scene; it recalled similar occasions in Dublin long ago when I staggered home to be brutally beaten by Esperanza with one of my father's nickel plated forceps. The rich music of your voice lent additional expression to the graceful gesture you made in lighting a match on the seat of your pants just previous to your second exit.

Your dress as the Tipster was quite delightful, and the woolen socks you wore were very beautiful indeed. If you would allow me to suggest a change, I would ask you to consider whether the formal green and yellow bastings in the lining of your vest in Act Four, do not destroy by their too-tooness the effect of your calves and the grease paint on your nose? Do you not think an Alderney heifer red basting would give you the same color effect without distracting from your opportunities to mash? But it was all a great success, and I congratulate you. Believe me very truly yours,

HORSECAR WYLDE.

[Find bill enclosed herewith. You can make good use of above in next Sunday's *Herald*. A cheque will find me between 2 and 4 P. M., at Park Avenue Hotel. Ten per cent. off for cash. HORSECAR]

* * *

Some hopeless idiot who has got possession of a pen and some paper, and who appropriately signs himself "Scamp," sends me the following effusion from Providence: "As Chispa lay dying the Black Flag proclaimed to the World and Mankind that Youth died; and when Taken from Life thus foreordained, The Lights o' London are going out and all is dark for Romany Rye." Has crazy Rogers got a brother—or what?

Progress at the Casino.

Work on the New Casino is rapidly progressing; but it evidently will not be finished by the date now positively announced for opening—Sept. 23. Only nine days are left to perform work which, under ordinary circumstances, would take one month at the very least. On Tuesday night, about 12 o'clock, a MIRROR representative was shown over the structure by Mr. Sam Grau, who had procured passes of admittance for that purpose.

The ground floor, where the restaurant is to be, he found in an unfinished state. A temporary floor has been laid; but the brick walls have not yet been lathed or plastered. Piles of brick and barrels of cement were discovered by the light of an employe's lantern. This part of the structure will not be finished until after all the work on the theatre proper is done; so the Casino will be without its restaurant until the middle of next month at the earliest. Ascending a flight of steps the theatre was reached. Several electric lights which illuminated the auditorium and stage revealed the place to be in an exceedingly chaotic condition. A number of carpenters, masons and other mechanics were at work. By means of this night force work will be continuous until the completion of the building.

The auditorium is very large. There is a spacious orchestra floor, a capacious balcony and a large gallery. There are eight private boxes. At the regular prices the Casino will hold $2 200. The stage is about the depth of Wallack's; but is as wide as Booth's. There is plenty of room above and below for lifts and drops, and the wings are spacious. The dressing-rooms are back of the boxes and are ranged in tiers. There will be tears in the ballet, who will have to climb up high to their accommodations. The orchestra chairs are ready; but they have not been put in. The dome is magnificent. It is made of plaster, which is cast in ornamental blocks and riveted on. It is then decorated in old gold and mahogany so as to resemble richly carved wood. The side walls, proscenium and gallery fronts will be covered in the same way. When finished the theatre will present a unique appearance, and if it will not be the handsomest in the city it will certainly be the most novel. The roof is large, and will be used for a promenade in Summer, visitors being taken up to it by a large elevator, which will take twenty people at a time. On the minaret or tower that rises above the upper Broadway corner of the Casino there will be an enormous harp, lighted with gas, that will be visible over the river in New Jersey. THE MIRROR man asked the head carpenter if the house would be ready on September 23. "Bet your life," was his sententious reply. Nevertheless the job looks impossible. If it is carried out in the time specified it will be little less than a wonder.

Theo is engaged to open on September 23 and remain until October 16, when Colonel McCaull's company, with Mathilde Cotrelly and other eminent artists, begin a season that will last until January. Yesterday Mr. McCaull was to sign a second contract which would give him the use of the house until next June. For the latter period he will practically become the manager of the theatre; until January, however, he plays on shares.

Flashed to Us.

Production of The Parvenu.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, Sept. 12.—Last night Manager Field produced The Parvenu at the Museum. There was a large assemblage of people present and they listened to the piece critically. It created a good impression, especially among the occupants of the orchestra seats. Its dialogue sparkles with really clever wit and seldom flags. William Warren as Ledger, Charles Barron as Tracy, Annie Clarke as Molly and Mrs. Vincent as Lady Pettigrew made personal successes. Balance of the cast was good. The play might have been given a better mounting. The Parvenu ought to succeed at Wallack's in your city, for it is suited to that theatre's *clientele*. FRANZ.

Taken from Life at Macauley's.

[BY TELEGRAPH TO THE MIRROR.]

LOUISVILLE, Sept. 11.—To night Macauley's Theatre opened. There was a packed house, representing the fashion and wealth of the city. Taken from Life, played by Colville's company, was the attraction that gathered together this brilliant concourse of people. The play met with instantaneous success and the curtain was raised several times upon the exciting tableaux of the third and fourth acts. The company, with one or two minor exceptions, is very good. The scenery is as fine as anything ever exhibited on the Louisville stage. There is a prospect of big receipts on the rest of the week.

CORRESPONDENT.

An Opening in Rochester.

[BY TELEGRAPH TO THE MIRROR.]

ROCHESTER, Sept. 12.—The Corinthian Academy of Music opened the regular season of 1882 83 last night. Lotta, who is a great favorite here, appeared in her well known play, Musette. Standing-room was at a premium. J. W. CARRUTHERS.

"Paul, Where Art Thou?"

[BY TELEGRAPH TO THE MIRROR.]

RICHMOND, Sept. 9.—Strictly Business and Bishop were a great go last night. In Norfolk the house was $740. Here the receipts were $880. The leading paper says: "Strictly Business is destined to become as celebrated as Dundreary, and to remain before the public as long as Rip Van Winkle. We have seen Fresh and D. A. M.; but this is Gunter's best piece." FRANK W. PAUL.

Crawford's Triumph.

[BY TELEGRAPH TO THE MIRROR.]

TOPEKA, Kas., Sept. 12.—The Topeka Opera House has had a double triumph. It opened Monday, Sept. 1, with the Fay Templeton Star Opera company against Emma Abbott at Crowther's and five other attractions of more or less strength. The result was that the Opera House had standing-room only to sell, and very little of that. The verdict is in favor of my house and its attractions. LESTER M. CRAWFORD.

[Last week Topeka Opera House No. 2 served an injunction on Topeka Opera No. 1 to restrain it from using the name "Topeka Opera House." Topeka Opera House No. 1 served an injunction on Topeka Opera House No. 2 to restrain, etc. The above dispatch conveys the result.—ED. MIRROR.]

—A careless stage hand in lighting the footlights at the new Grand Central Theatre at Troy, on Saturday night, managed to set fire to the drop curtain. The flames were quickly extinguished, but not before there was a panic. The theatre was only reopened Monday evening, having just been rebuilt after being destroyed by fire a year ago.

Professional Doings.

—Frank A. Small will be in town for a flying visit on Friday.

—Henry French proposes to send out a second Odette company.

—John A. Stevens is playing in Manchester, England, this week.

—Emma Abbott's repertoire for the present season embraces sixteen operas.

—Cornelius Mathews is writing a play for a prominent star.

—The father of Mrs. Yeamans, whose name was Griffiths, died recently.

—J. Rodney Keenan has been engaged with the M. B. Curtis company.

—Sara Van Huyck has been engaged for the season as contralto soloist for the Alcazar concerts.

—Russell Glover has been engaged for leading tenor roles with the original Gorman Church Choir Opera company.

—Robert Cutler is no longer at the Comique. He is with the Hanlons getting up their new pantomime.

—The Strakosch Grand English Opera company will open at the Grand Opera House on October 2. Popular prices will rule.

—The Frohman Brothers will play Callender's Minstrels at the Grand Opera House during the present season.

—After this week the Alcazar will be devoted to vocal and orchestral concerts. It has been leased by Mr. Haunie for five years.

—The Madison Square Theatre company playing Esmeralda will open its season at the Grand Rapids Opera House on the 18th inst.

—Haverly's Mastodons dedicated the new stage of the Euclid Avenue Opera House, Cleveland, on the 15th.

—The Madison Square Theatre will have four Hazel Kirke, four Professor and four Esmeralda companies on the road.

—Among the arrivals in town this week are Madame Geistinger, M. B. Kennedy, and John Gourlay.

—Madame Theo will appear in La Jolie Parfumeuse at the Fifth Avenue Theatre next week.

—On account of Elsa's failure at least fifty dramatists have begun writing plays for Maggie Mitchell.

—Within the past week the Square has become almost deserted. A few of the habitues remain to give the place its professional atmosphere.

—The vestibule of Wallack's has been fitted with a storm-door, which will protect the box office from the fury of the elements this Winter.

—The composer of The Vicar of Bray will conduct the orchestra at the production of that opera at the Fifth Avenue Saturday week.

—Edward and Annie Mack, two old favorites with Comique audiences, it is said are being negotiated with by Harrigan and Hart.

—Harry Pierson has been engaged to play Jack Salt in John A. Stevens' Unknown, and E. L. Walton will play Jimmy in the same piece.

—One of the large vans used by Collier's Lights o' London company lies at the corner of Eighth avenue and Twenty fourth street with both wheels broken.

—Manager Tillotson is highly gratified at the rush to see Miss Clara Morris' performance of Miss Multon. There is a long line at the box office during the day.

—The success of the Callender Consolidated Minstrels was so pronounced in Chicago that Gus and Charley Frohman have cabled London and Paris to close dates for the attraction there.

—In the Supreme Court of this city, Judge Russell last week granted a decree in favor of John A. Stevens, divorcing him from Carlotta Stevens, professionally known as Lottie Church.

—Jennie Yeamans is a capable little actress. It is true she has not got along with her managers; but her talents should not be lost sight of for that reason. She is at present disengaged.

—Hague's Minstrels arrived in this city Tuesday, on the steamer *Wyoming*, which left Liverpool on the 2d inst. The troupe opens at the Fourteenth Street Theatre on Monday evening, September 25.

—Mr. Davis, the agent who purchased Jumbo for P. T. Barnum, leaves to-day (Thursday) on the *Alaska* for London, to make arrangements for the opening of the Great Jumbo Show in England.

—Uncle Sam Colville announces that, owing to the difficulty experienced in securing dates in small towns, he has concluded to abandon his intention of sending out a Taken from Life company No. 2.

—The details of the Dramatic Festival in Cincinnati have at last been definitely agreed upon. McCullough, Barrett and Mary Anderson will appear conjointly, supported by people picked from their own companies.

—Robert Mantell, who as been engaged by Brooks and Dickson to play Sir Clement Huntingford in The World during the coming season, is nearly seven feet in height. He is from the London theatres.

—The Florences have several new pieces on hand, one of which they will perhaps do some time this season. (THE MIRROR remembers having printed this paragraph at the beginning of September for the past four years.)

—The project of a new opera house is again being mooted at Binghamton, N. Y. It is about time the old structure was abandoned for a place of amusement more suitable to a place of the size and wealth of the "Parlor City."

—It is not generally known that way back in 1842 Gen. Benjamin F. Butler acted as agent for an actress named Miss Hildredth. He afterwards married the lady. Benjamin F. is said to have been one of the shrewdest agents in the business.

—The Madison Square Theatre company engaged in playing Hazel Kirke and Esmeralda, opened at Alexandria, Va., on Monday evening, September 11, to a good house. This company will play through the Southern States during the coming season.

—Harry Brown and Misses Marie Jansen, Nellie Blye and Jennie Hughes are members of the company engaged for the new opera, The Vicar of Bray, by Edward Solomon, which will be produced at the Fifth Avenue Theatre on Saturday, September 23.

—Collier's companies are all playing to large business at present, and he is jubilant in consequence. Two immense baggage vans belonging to the Lights o' London troupe are attracting much attention in the streets through which they are being hauled every day.

—Henry French is interested in twenty-two plays, either as attorney for the authors or on his own account.

—Frank Frayne, supported by S. K. Chester and Annie Von Behren, is appearing in Mardo, a Nihilistic drama, at the Novelty Theatre, Brooklyn. Adams' Pantomime company follows next week.

—Mary Anderson will open the new Sampson Opera House, at Rondout, N. Y., on the 21st. The house seats 1 000; the old structure seated but 700. It is said to be the finest opera house between here and Albany.

—Negotiations are pending between T. M. Hengler and E. E. Rice, with a view to the appearance of the former in the latter's combination, which will play Fun on the Bristol in Australia. It is probable that Nellie Larkelle will be engaged for leading lady.

—On account of insufficient rehearsal, The Beautiful Galatea, which was to have been produced at Tony Pastor's Theatre on Tuesday, was postponed until Thursday. Frear, Pauline Hall and others are in the cast, which is recruited chiefly from Norcross' former companies.

—The adaptation of Diane de Lys in which Fanny Davenport made her recent London debut is the work of James Mortimer, of the *Figaro*, or rather recently of that sheet. Is this the same piece with which Harry Sargent says Mortimer tried on some scaly business a few seasons ago?

—Waldron's M'liss combination opened their season at Yonkers Monday to a crowded house, scoring a success, Jennie Calef as M'liss making a hit and being called before the curtain at the end of each act. Mr. Waldron as the Judge, and G. C. Charles as Yuba Bill, were also received with much favor.

—The Hazel Kirke company now playing at San Francisco has met with great success and is now fulfilling a third engagement during the present season in that city. Mr. Couldock and Effie Ellsler are in the company, which is now in its third week. Hazel Kirke will be presented at Denver on October 16.

—Manager Conried, of the Thalia has a contract with Herr Barnay, the "Booth of Germany," for a four month's engagement in America. The Germania management also claim to have him; but Herr Conried has shown a MIRROR reporter his contract, couched in the longest and strongest of Dutch words.

—Charles Frohman arrived from St. Louis late last Wednesday night. He evidently thinks the Callender Minstrels are able to take care of themselves since the opening at St. Louis Monday night. The business is reported immense in face of strong opposition. There were nearly two thousand people in the two galleries alone.

—The Madison Square and Union Square Theatre companies are playing against each other in San Francisco. The plays are The Lights o' London and Hazel Kirke. On Monday night both companies had full houses, the latter company having just entered upon a return engagement for three weeks.

—The eldest daughter of the late Mrs. F. B. Conway, who was at one time manager of the Brooklyn Theatre, is about to make her debut in Italian opera. The lady was in her mother's company and was known professionally as Minnie Conway. She afterward married Levy, the cornet player. She will appear in grand Italian opera this winter.

—John A. Stevens has been offered an engagement in Germany, his agent here informs us, if he will play in German. Mr. Stevens does not understand the language, but seriously entertains the idea. His season here begins in Amsterdam, N. Y., October 16. After visiting Poughkeepsie and Rondout he starts South. Frank N. Scott has been engaged as advance agent.

—Ada Dyas' company is complete with the exception of competent players for Daxie and George Dalroy. Alice Mansfield, the soubrette, who came to America some years since with Sothern, and pleased theatre goers so much with her performance in David Garrack, has been engaged. E. Murray Day will be stage manager. Time has been filled for ten weeks, dating from Oct. 2.

—Judge Ashman, at Philadelphia, has granted an injunction preventing Mrs. George K. Goodwin from converting her late husband's estate into cash. This was done on the application of Samuel F. Nixon, who avers that he was a partner of Manager Goodwin, and that the enterprise in which they were engaged netted $65,000, of which he received only $6,000 on account. He has brought suit to recover the balance.

—The Germania Theatre opens for the coming season on Saturday, 16th inst., the initial play being Uriel Acosta. Miss Hounof, from the Victoria Theatre, Berlin, and Herr Ernst, from the Stadt Theatre, Vienna, will play the principal parts. Both are new to this city; but have established reputations on the German stage. The support will be rendered by an entirely new company selected from the principal theatres of Germany.

—Although Sam'l of Posen was played for two engagements of four nights each last season, Curtis had an enormous audience when he opened at Whitney's, Detroit, last week. "Fully half as many people as were inside had to go away," writes Manager Swett, "and the take for the rest of the week was bigger than for the first night. Everything betokens the most prosperous season that Curtis has yet known."

—John Howson and his wife returned last Thursday after a five weeks' holiday at Mamaroneck. Howson and Phil Goatcher were yachting most of the time in a small boat which they bought in partnership and decorated in Venetian style. Howson is now preparing for The Sorcerer, which will shortly be produced at the Bijou. It is probable that he will appear in a short musical comedy preceding Gilbert and Sullivan's work.

—Charles A. Haslam, who recently returned from a thirteen months' tour of England, Scotland and Ireland with Haverly's Genuine Colored Minstrels, has been engaged by the Frohmans for the coming season to manage one of their Esmeralda companies. He leaves Saturday evening with the people that are now playing at the Madison Square Theatre to open the new theatre at Grand Rapids, Michigan, playing back to this city. Then he takes the No. 2 Esmeralda for the season, opening in Jersey City Sept. 25.

—Louise Montague, through her counsel, has filed a declaration in her suit against Adam Forepaugh, in which she alleges that for thirty days she rode in the procession and drew large crowds; that Forepaugh then published an advertisement offering $10 000 for the handsomest lady, the money to be paid in weekly installments; that she was selected, and exhibited herself, but never received the promised reward. She claims that Mr. Forepaugh promised to pay her in August.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

house by the Emma Abbott English Opera company 4th, 5th and 6th, was an overwhelming success. First night King for a Day was presented.

SPRINGFIELD.

Grand Opera House (Harman Tyner, manager): The Grand opened its season 5th, with Annie Pixley in M'liss. The house was packed from pit to dome. The improvements previously referred to in these columns were much admired by all. The sale of seats and the receipts at the door over $600.

Black's Opera House (George W. Emery, manager): Morosco and Bower's spectacular pantomime, Eternity, 13th and 14th.

Items: O. Harry Barrows, the gentlemanly clerk at the Lagonda House, was married at Dayton, O., 5th, to Miss Annie B. Marietta, a charming young lady of that city. Mr. B. is a great favorite with the profession.—Black's Opera House is in the hands of a polite, prompt and efficient corps of ushers this season. The list is: Clay Nelson, chief; Charles P. Bruner, Joseph Edwards, George Kress, Edward Young and Daniel Bruner. The boys handle their audiences skillfully.—Manager Tyner will open his new Crystal Theatre 11th, with a first class company. Several improvements have been made since last season. Entire change of company each week.—Bob Nelson leads the orchestra at Black's, to the great satisfaction of all its patrons.—Stage Manager Charley Pemberton has returned from his Summer vacation, looking as handsome as ever.—Warren Carter, of the Palace Cigar Store, has charge of the Grand Opera House reserved seat sheet, and Charley Pierce, of Market street, does the honor for Black's. THE MIRROR is on sale at both places.

SANDUSKY.

Biemiller's Opera House (William Stoffel manager): Annie Pixley in M'liss 7th, to a large and appreciative audience. Miss Pixley is a great favorite with Sanduskians. She was well supported, with the exception of Donald Harold as Templeton Fake, who has caught some of Roland Reed's "Cheek" style and is making a dead failure of it.

Item: The Pixley company rehearsed Zara Thursday. Manager Robert Tulford seems to think that they have the play in better shape than when it was first produced. It has been cut down fully three quarters of an hour. It will be produced at Erie 11th.

URBANA.

Bennett's Opera House: John A. Stevens' Jolly Bachelors opened the season in place of Le Claire and Russell, which they did to a big house. The star of the company, Jeannie Winston, received a massive bouquet from Urbana admirers.

PENNSYLVANIA.

ALLENTOWN.

Academy of Music (G. C. Aschbach manager): A Child of the State was presented 7th to fair house. The company is none of the strongest and the play was not received with the same enthusiasm as when presented by the authors' own company last season. Harry Sargent's Gladiator combination drew a good house 9th. Mr. Sargent is a clever magician and his feats of legerdemain drew frequent applause. The attraction, however, was John L. Sullivan who, with Billy Madden gave a fine sparring exhibition with soft gloves. The show throughout was excellent and pleased all. Coming: Philadelphia Church Choir company 18th; Joseph Murphy combination, 20th, and The World combination 22d and 23d with matinee.

EASTON.

Opera House (W. M. Shultz, manager): Minnie Palmer appeared to a fine house 5th. The Modern Minstrels are advertised for the 11th, and the Philadelphia Church Choir company are to sing Olivette on the 15th.

ERIE.

Park Opera House (Wm. J. Sell, manager): The Four Meteors came 5th to large business: Annie Pixley, 11th; Only a Farmer's Daughter, 12th; Hess Opera company, 13th; Barry and Fay, 14th; Rhea, 15th; Janauschek, 22d.

Arena: Barnum's circus, 20th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): John L. Sullivan, pugilist, and his trainer, William Madden, gave a sparring exhibition 7th to a crowded house. A Vaudeville company, under the management of H. J. Sargent, accompanied him and gave an excellent performance; Tom Thumb, 11th to 14th; Frank Bush in Ikey Solomons, 15th; Joshua Whitcomb, 21st.

Arena: Barnum and Jumbo are billed for Oct. 12.

MAHANOY CITY.

Mahonoy City Opera House: Will open 15th with Joseph L. Dowling's Nobody's Claim, to be followed by Hartz, magician, on 18th, 19th and 20th; Sam's Minstrels are booked for 22d, and Mlle. Rhea for the 30th.

MEADVILLE.

Opera House (H. M. Richmond, manager): The Lingards opened the season 7th in The Tutor, giving an excellent performance. Anthony and Ellis Uncle Tom company are to appear 12th, followed on the 15th by Mlle. Rhea.

PITTSFIELD.

Academy of Music (C. P. Upson, manager): Waldron's M'liss Company had a good house 8th. Jennie Calef as M'liss was excellent as was Mr. Charles in Yuba Bill.

PITTSTON.

Music Hall (W. D. Evans, manager): Only a Farmer's Daughter by Agnes Herndon 4th, to large house. Company excellent; Minnie Palmer in My Sweetheart 6th, to large house. Company first class. Coming: 11th, Sargent, Sullivan and company; 13th, Alice Oates; 21st, Ada Gray; 25th, Rhea; 27th, Joe Murphy.

READING.

Grand Opera House (George M. Miller, manager): Hartz, the Deceptionist 4th, 5th, 6th and 7th, gave a good performance to fair business; 8th, John L. Sullivan combination to a big house; 11th, Joseph J. Dowling in Nobody's Claim; 13th and 14th, Ranch 10; 16th, The H. B. Mahn and Ellis company in Ikey Solomons; 18th, Modern Minstrels.

Academy (J. G. Nugent, manager): 7th, 8th and 9th, Tom Thumb and company to big houses. The performance gave general satisfaction; 19th, The Passing Regiment; 20th, Philadelphia Opera company in Olivette.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Agnes Herndon in Only a Farmer's Daughter 5th, to a large house, pleasing all. Minnie Palmer in My Sweetheart 7th and 8th. Miss Palmer was greeted with at least three times as large an audience as on her first appearance, and has made herself a favorite with Scranton people.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): The Lingards had a fair house 4th, and Minnie Palmer a better one 9th.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (Wm. H Low, manager): The alterations and improvements at this house are finished, and it is as elegant a place of amusement as can be desired. The grand entrance from Westminster street is sixteen feet in width, and the lobby extends seventy feet before reaching the auditorium. The ceiling is elegantly frescoed, and the side walls are richly painted in dark colors. Two handsome crystal chandeliers light the lobby at the entrance and rear, and on the walls are polished brass fixtures of three lights each. Inside the house extensive improvements have been made. The walls are newly papered in gold gilt, and the woodwork redecorated in warm, rich colors. New carpets in parquet and circle harmonize with the paper and wood decorations. Nothing has been left undone to make the house what Manager Low always intended it should be—first class in every particular. Kate Claxton opens the regular season 14th, Double Marriage and Frou Frou to follow. Barney McAuley in A Messenger from Jarvis Section follows 18th, three nights; Mme. Baretta Morgan has a benefit 21st, when Pirates of Penzance will be given, with Mme. Morgan as Mabel.

Providence Opera House (Geo. Hackett, manager): Herne's Hearts of Oak appear 12th and continue the week.

Theatre Comique (Hopkins and Morrow, managers): The regular season opened last week, and the house was overflowing at each performance. A repetition of last season's success is assured.

Sans Souci Garden (Wm. E. White, manager): Donna Juanita is announced until further notice.

Park Garden (Hopkins and Morrow, managers): This Garden is opened this week one night for a benefit to D. W. Reeves, leader of American Band.

Items: William H. Goffe, for six years connected with Providence Opera House, is at Low's Grand Opera House this season.—The upper story of Manager Low's new building will be occupied by the Providence Lodge of Elks.

TENNESSEE.

NASHVILLE.

Masonic Temple (J. O. Milsom, manager): The regular seasons opens with Nick Roberts' Humpty Dumpty's Carnival 12th and 13th, followed by Thatcher, Primrose and West's Minstrels on 14th, 15th and 16th, with matinee.

Arena: Cole's Circus is being handsomely billed for 28d inst.

VIRGINIA.

DANVILLE.

Opera House (J. E. Catlin, manager): C. B. Bishop, in Strictly Business, will appear 13th. Reserved seats selling fast. Barlow and Wilson's Minstrels will appear 15th.

Item: Charles A. Wing, agent of Strictly Business, was in town 5th. His is the first dramatic company to reach us.

LYNCHBURG.

Opera House (T. H. Simpson, manager): The amusement season was opened 5th by the Claire Scott combination, under the management of Q. C. Brown. A good audience greeted the company. Lucretia Borgia was presented; 6th, Leah, the Forsaken.

Item: Claire Scott has evidently made an impression on our theatre goers that will ensure her a flattering reception whenever she may again visit the city.

NORFOLK.

Academy of Music (H. D. Van Wyck, manager): C. B. Bishop 6th and 7th to fair business. Claire Scott combination to small business 8th and 9th. Barlow and Wilson's Minstrels will appear 11th with prospect of a large audience.

RICHMOND.

Theatre (W. T. Powell, manager): Claire Scott played to fair business 6th and 7th producing Lucretia Borgia and the Princess of Bagdad. C. B. Bishop in Strictly Business, drew large houses 8th and 9th. Barlow and Wilson's Minstrels 12th.

Comique (W. W. Putnam, manager): Madam Lavely closed 9th. The Deverns, Billy and Lottie, opened 11th. Business good.

WEST VIRGINIA.

WHEELING.

Opera House (F. Reister, manager): Opened 4th, by Jennie Winston with the Jolly Bachelors to a fair audience. The next attraction will be Robert Burdette, the *Hawkeye* man, who will lecture 23d.

Academy of Music (C. Y. Lucas, manager): Rose Eytinge announced for 12th.

WISCONSIN.

JANESVILLE.

Myer's Opera House (C. E. Moseley, manager): Tony Denier's Humpty Dumpty company to large business 6th; Hill's Square Man company to small business 7th; De Judge's Minstrels 13th.

Lappin's Hall (Nolan and Brand, managers): Aldrich and Parsloe 6th to good business.

LA CROSSE.

La Crosse Opera House (Howard Cramer, manager): Whiteley's Hidden Hand company played 6th to a large and well pleased audience. Reserved seats were all sold before Tuesday. Charles A. Gardner, as Karl, supported by Patti Rosa, 12th.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Gus Williams 4th, 5th, 6th, in One of the Finest; good house 4th and 5th—light 6th. My Partner 7th, 8th, 9th; opened to a light house. John McCullough 18th, 19th, 20th; Callender's Minstrels 21st, 22d, 23d.

Academy of Music (Harry Deakin, manager); Buffalo Bill, 1st, 2d, 3d, drew large audiences at popular prices. His 20 Days is very tiresome. Tony Denier's Humpty Dumpty company 8th, 9th, 10th, will no doubt prove attractive. Rentfrew's Jolly Pathfinders 11th, week.

RACINE.

Opera House (J. W. Frank, manager): Haswin and Stephany Dramatic company gave the first production of their new play, Oudarde, 6th, to poor business. Sullivan's Mirror of Ireland came 8th and 9th; Forbes and Cotton's combination are announced for 22d and 23d.

Items: The new Blake Opera House is to be opened Nov. 15, by the Madison Square Esmeralda company No. 1.—Kate Putnam, an old Racine favorite, has been visiting friends in our city for the past few days.

CANADA.

LONDON.

Grand Opera House (C. J. Whitney, manager): The New York Comic Opera company (late Haverly's) came 8th for two nights and matinee, and gave satisfaction to fair audiences. They return 27th and 28th. Booked: Bartley Campbell's White Slave 19th.

MONTREAL.

Academy of Music (Henry Thomas, manager): Herrmann and his company came for four nights and Wednesday matinee, 4th to first rate business. On the 8th and 9th and Saturday matinee, Barnes' Only a Farmer's Daughter, good houses. Booked for 9th, week, Marsden's Called to Account, with Alexander Caufman.

Theatre Royal (J. B. Sparrow manager): 5th, five nights and matinee, Hearts of Oak. Good play to very good business. Next week, Atkinson's Jollities in The Electric Spark.

Items: Both houses have been very well patronized so far this season.

OTTAWA.

Grand Opera House (John Ferguson, manager): Mr. and Mrs. George L. Knight occupied the boards 4th and 5th, presenting Baron Rudolph to two very large audiences. The company is excellent and the play gave great satisfaction. Herrmann, the magician, 8th and 9th to fair business. Only a Farmer's Daughter, with Helen Blythe in the leading role, 11th and 12th.

ST. CATHERINES.

Academy of Music (Josiah Holmes, manager, pro tem): The season opened 4th with Briggs' Operatic Minstrels, in the best minstrel entertainment ever offered in this city. Fair house. Herrmann 16th.

Item: A. G. Brown, the popular manager of the Academy since its opening in 1877, retired a few weeks ago. The house is at present under the direction of Josiah Holmes.

TORONTO.

Royal Opera House (J. C Conner, manager): For the week of the 4th, Ada Gray and company in East Lynne have done a large business, the star being a great favorite in this city. The company supporting her is a very strong one. Billed for the 11th, and week, W. J. Scanlon in Friend and Foe.

Grand Opera House (O. B. Sheppard, manager): Baker and Farron opened their season 4th, in Max Muller, to a crowded house and have played to standing room only all week. The comedians were loudly applauded each evening for the different specialties they introduced. The company with them is fair. Baker and Farron continue next week, presenting Chris and Lena.

Horticultural Gardens: Haverley's Comic Opera company hold forth Monday the 11th, week.

Item: The Toronto *Mail* says: THE N. Y. MIRROR'S Midsummer Number of August 12, contains a handsome colored supplement and a vast amount of entertaining musical and dramatic articles and gossips.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ACME OPERA CO.: Philadelphia, Sept. 4, two weeks.

ADA GRAY: Rochester, N. Y., 14, 15, 16; Corning, 18; Binghamton, 19; Scranton, Pa., 20; Pittston, 21; Wilkesbarre, 22; Williamsport, 23.

ALICE OATES: Scranton, Pa., 14; Pottsville, 15; Williamsport, 16; Olean, N. Y., 18; Bradford, Pa., 19, 20, 21; Jamestown, N. Y., 22; Warren, Pa., 23; Philadelphia, 25, week; Brooklyn, Oct. 2, week.

ADAMS' PANTOMIME CO.: Williamsburg, L. I., 18, week.

ANNIE PIXLEY (Mliss): Troy, N. Y., 14, 15, 16; Boston, 18, two weeks; Providence, Oct. 3, week.

ANTHONY AND ELLIS' UNCLE TOM: Newport, R. I., 14; New Bedford, Mass., 15, 16; Fall River, 18; Taunton, 19.

ANTHONY AND ELLIS' U. T. C. No. 2: Youngstown, O., 14; Ravenna, 15; Akron, 16; Lyons, 18; Massillon, 19; Columbus, 22, 23.

A. M. PALMER'S UNION SQUARE THEATRE CO.: San Francisco, Cal., Aug. 7, six weeks.

ALEX. CAUFMAN CO.: Montreal, 11, week; Ogdensburg, N. Y., 18; Gouverneur, 19; Watertown, 20; Utica, 21; Troy, 22, 23; Hudson, 25; Rondout, 26; Bethlehem, Pa., 27; Allentown, 28; Easton, 29; Wilmington, Del., 30; Norfolk, Va., Oct. 2, 3; Petersburg, 4; Richmond, 5, 6, 7.

ALDRICH AND PARSLOE (My Partner): Des Moines, Iowa, 14; Cedar Rapids, 15; Dubuque, 17; Chicago, 18, week; Indianapolis, 25, week.

ADAMS AND STOCKWELL'S PANTOMIME CO.: Fairfield, Iowa, 14; Ottumwa, 15; Des Moines, 16; Atlantic, 18; Council Bluffs, 19; Omaha, Neb., 20, 21; Fremont, 22; Lincoln, 23 to 25; St. Joseph, Mo., 26; Hannibal, 27 to 30.

BARTLEY CAMPBELL'S WHITE SLAVE No. 1: Brooklyn, 11, week; Philadelphia, 18, two weeks; Baltimore, Oct 2, week.

BARTLEY CAMPBELL'S WHITE SLAVE No. 2: Schenectady, N. Y., 14; Amsterdam, 15; Gloversville, 16.

BARRY AND FAY: Bradford, Pa., 15; Jamestown, N. Y., 16; Cincinnati, 18, week.

BAUM'S MAID OF ARRAN: Grand Haven, Mich., 14; Big Rapids, 15; Ionia, 16; Detroit, 18, 19, 20; Coldwater, 21; Elkhart, Ind., 22; Warsaw, 23.

BARNEY MCAULEY: New Haven, 15, 16; Providence, 18, 19, 20.

BAKER AND FARRON: Montreal, 18, week.

BARLOW AND WILSON'S MINSTRELS: Lynchburg, Va., 14; Danville, 15.

BERTHA WELBY (One Woman's Life): Saginaw City, 14; Flint, 15; Lansing, 16; Ionia, 18; Big Rapids, 19; Grand Haven, 20; Muskegon, 21; Grand Rapids, 22, 23.

BIG FOUR MINSTRELS: Selma, Ala., 14; Demopolis, 15; Meridian, Miss., 16; Jackson, 18; Vicksburg, 19; Canton 20; New Orleans, 21 to 24.

BRIGGS' OPERATIC MINSTRELS: Pontiac, Mich., 14; Greenville, 15; Ionia, 16.

BOSTON MINIATURE OPERA CO.: Philadelphia, 11, week.

BUFFALO BILL: Ottawa, 14; Joliet, 15; Streator, 16.

BAIRD'S MINSTRELS: Marlboro', Mass., 15.

C. L. DAVIS (Alvin Joslin): New Bedford, Mass., 14; Newburyport, 15; Lewiston, Me., 18.

CALLENDER'S MINSTRELS: St. Louis, 11, week.

CARRIE SWAIN (Cad the Tomboy): Northampton, Mass., 14; Chicopee, 15; Worcester, 16; Southbridge, 18; Woonsocket, R. I., 19; Fall River, Mass., 21, 22; New Bedford, 23.

CARTLAND-MURRAY CO.: Des Moines, Ia., 14, 15, 16; Council Bluffs, 18, week; Lincoln, Neb., 25, 26; St. Joseph, Mo., 27 to 30.

CLAIRE SCOTT: Newbern, N. C., 13, 14, 15, 16; Raleigh, 18, 19; Durham, 20, 21, 22, 23; Reedsville, 25; Winston, 26, 27; Salisbury, 28, 29; Charlotte, 30; Columbia, S. C., Oct. 2, 3; Charleston, 4, 5.

COLLIER'S LIGHTS O' LONDON, No 1.: New York City, Aug. 28, four weeks; Harlem, N. Y., 25, week.

COLLIER'S LIGHTS O' LONDON, No. 2: Springfield, Mass., 14, 15, 16; Troy, N. Y., 18, week.

CHARLOTTE THOMPSON: Brooklyn, 11, week; New Brunswick, N. J., 18; Trenton, 19; Jersey City, 20, 21; Newark, 22, 23; Kingston, N. Y., 25; Troy, 26; Syracuse, 27, 28.

C. B. BISHOP (Strictly Business): Raleigh, N. C., 14; Goldsboro, 15; Wilmington, 16; Charleston, S. C., 18, 19, 20; Savannah, Ga., 21, 22, 23

C. A. GARDNER'S KARL CO.: Hastings, Minn., 14; Stillwater, 15, 16; Chippewa Falls, 18; Eau Claire, 19; St. Paul, 20, 21.

CHILD OF THE STATE: Williamsport, Pa., 14.

CORINNE MERRIEMAKERS. Dubuque, Ia., 14.

CLARA MORRIS: N. Y. City, 11, week.

DEAKIN'S LILIPUTIAN OPERA CO.: Macon, Ga., 14; Ottumwa, Ia., 15, 16; Grinnell, 18; Marshalltown, 19; Ames, 20; Des Moines, 21, 22, 23.

DUPREZ AND BENEDICT'S MINSTRELS: Marlboro, Mass., 14.

DUFF'S PASSING REGIMENT: Boston, 4, two weeks.

DEN THOMPSON: Syracuse, 14; Auburn, 15; Batavia, 16; Cleveland, 18, week.

EXODUSTERS: Louisiana, Mo., 14; Hannibal, 15; Palmyra, 16; Keokuk, Ia., 18; Fort Madison, 19; Wapillo, 20; Washington, 21; Muscatine, 22; Davenport, 23; Lyons, 25.

ENSIGN COMEDY CO. (Rooms for Rent): Atchison, Kas., 14; St. Joe, 15, 16; Topeka, 18, 19; Leavenworth, 20.

EMMA ABBOTT ENGLISH OPERA CO.: Topeka, Kas., 11, week; Denver, Col., 18, week.

ERNEST STANLEY'S ALLIED SHOWS: Baltimore, 18, week.

F. S. CHANFRAU: Boston, 4, two weeks; Philadelphia, 18, week.

FRANK MORDAUNT (Old Shipmates): Pueblo, Col., 14; Colorado Springs, 16; Georgetown, 18; Boulder, 19; Ogden, Utah, 21; Salt Lake, 22, 23; San Francisco, 25, two weeks.

FAY TEMPLETON OPERA CO.: Topeka, Kas., 11, week; Lawrence, 18, week; Kansas City, 25, 26, 27.

F. B. WARDE: Cleveland, 11, week; Pittsburg, 18, week.

FORD'S COMIC OPERA CO.: Baltimore, 11, week.

FIELDING DRAMATIC CO.: Greenville, Ind., 14; Kokomo, 15; Springfield, O., 16; Louisville, 18, week; Columbia, O., 25, 26; Newark, 27; Zanesville, 28; Steubenville, 29; Johnstown, Pa., 30.

FRANK MAYO: San Francisco, 18, two weeks.

FRANK FRAYNE: Brooklyn, E. D., 11, week (open season); Philadelphia, 18, week; Allentown, 25; Pittston, 26; Reading, 27, 28; Scranton, 29; Danville, 30.

FIFTH AVE. COMEDY CO.: Fitchburg, Mass., 11, week; Waltham, 18; Lowell, 19; Amesbury, 20, 21; Lawrence, 23; Newburyport, 25; Salem, 26; Marblehead, 27; New Bedford, 28, 29, 30; Fall River, Oct. 2, week.

GEORGE S. KNIGHT: Richburg, N. Y 14; Bolivar, 15; Bradford, Pa., 16; Buffalo, 18, 19, 20; Rochester, 21, 22, 23.

GALLEY SLAVE (Frank Evans): Baltimore, 11, week (open season); Washington, 18, week; Brooklyn, 25, week.

GUS WILLIAMS (One of the Finest): St. Louis, 11, week; Cincinnati, 18, week; Cleveland, 25, week.

GOODWIN AND THORNE'S BLACK FLAG: New York City, August 21, four weeks.

HARRY MEREDITH (Ranch 10): Reading, Pa., 14; Williamsport, 15.

HANLONS: Cincinnati, 11, week; Milwaukee, 18, week; Bay City, Mich., 25, 26; East Saginaw, 27, 28; Grand Rapids, 29, 30; Jackson, Oct. 2, 3; Fort Wayne, Ind., 4, 5.

HAVERLY'S MASTODONS: Cleveland, O., 14, 15, 16; Columbus, 18; Springfield, 19.

HAZEL KIRKE (Original Co.): San Francisco, 4, two weeks.

HAGUE'S BRITISH MINSTRELS: N. Y. City, 25.

HARRIS COMEDY CO. (Charles Fostelle): Oneida, N. Y., 14; Syracuse, 15; Oswego, 16; Auburn, 18; Genesee, 20; Rochester, 21, 22, 23.

HARRY WEBBER: Flint, Mich., 14; Lapierre, 15; Port Huron, 16; London, Ont., 18; St. Thomas, 19, 20; Hamilton, 22; St. Catherines, 23.

HYDE AND BEHMAN'S CONSOLIDATED CO: Chicago, 18, week; Lafayette, Ind., 25; Richmond, 26; Dayton, O., 27; Urbana, 28; Columbus, 29; Wheeling, 30.

HARRY G. RICHMOND: Louisville, 11, week.

HANLEY'S SQUATTER SOVEREIGNTY CO.: Pittsburg, 11, week; Cleveland, 18, week.

HERNE'S HEARTS OF OAK: Providence, R. I., 11, week; Newport, 18; Fall River, Mass., 19, 20; New Bedford, 21; Milford, 22; Woonsocket, 23.

HELEN COLEMAN'S WIDOW BEDOTT: Kingston, N. Y., 13, 14.

HOLMAN OPERA CO.: Glen Falls, N. Y., 14; Saratoga, 15; Ballston, 16; Troy, 18, 19; Kingston, 20; Hudson, 21; Albany 22, 23.

HOWARD'S AUNT KEZIAH CO.: Albany, 14, 15, 16 (open season).

HOWORTH'S HIBERNICA: Rockport, Me., 14.

J. K. EMMET: St. Louis, 11, two weeks; Milwaukee, 25, week; Chicago, October 2, week.

JAMES O'NEILL: Holyoke, Mass., 14; Worcester, 15; Fall River, 16; Providence, 18, week; Philadelphia, 25, week.

JOSEPH WHEELOCK: Detroit, 11 (open season); Pittsburg, 18, week.

JOSEPH MURPHY: New Haven, 15, 16; Trenton, N. J., 18.

JAY RIAL'S UNCLE TOM CO.: Hannibal, Mo., 14; Peoria, Ill., 15; Springfield, 16; St. Louis, 18, week.

JOHN DILLON: Sioux City, Ia., 14, 15; Council Bluffs, 16; Red Oak, 18, 19, 20, 21; St. Joe, Mo., 22, 23.

JOSEPH JEFFERSON: Bellefontaine, O., 14; Sandusky, 15; Youngstown, 16; N. Y. City, 18, six weeks.

JOHN T. RAYMOND: Wheeling, W. Va., 11, week; Boston, 18, two weeks; N. Y. City, Oct. 2, two weeks.

JANAUSCHEK: Rochester, 18, 19, 20.

JOHN MCCULLOUGH: Minneapolis, 11, week; Milwaukee, 18, 19, 20; Peoria, Ill., 21, 22, 23; Chicago, 25, three weeks.

J. G. STUTZ CO: Alexandria, La., 14, 15, 16.

JUDGE SLASHER COMB.: Springfield, O., 18 (open season); Columbus, 19, 20; Newark, 21; Lancaster, 22; Circleville, 23; Chillicothe, 25; Portsmouth, 26; Ironton, 27; Maysville, Ky., 28; Lexington, 29; Aurora, Ind., 30.

KATE CLAXTON: Providence, 14, 15, 16; Worcester, Mass., 18; New Haven, 19, 20; Meriden, Conn., 21; Hartford, 22; Waterbury, 23.

KATIE PUTNAM: Wabash, Ind., 14, 15, 16; Huntington, 18, 19, 20; Columbus, 21; New Albany, 22, 23; Owensboro, Ky., 25; Paducah, 26, 27, 28; Cairo, Ill., 29, 30.

KENDALL COMB.: Shenandoah, Ia., 11, week; Chariton, 18, week; Hamburg, 25, week; Brownville, Neb., Oct. 2 to 5; St. Joseph, Mo., Oct. 6, 7.

KITTIE RHOADES COMB.: Garrettsville, O., 18, week; Chagrin Falls, 25, week; Carrollton, Oct. 2, week; Orville, 9, week—all State Fairs.

KIRALFYS' AROUND THE WORLD: Boston, 4, two weeks; Holyoke, 18.

KIRALFYS' BLACK CROOK: St. Louis, 11, week; Cincinnati, 18, week.

LA BELLE RUSSE (Jeffreys Lewis): Philadelphia, 18, week (open season).

LAURA DON (A Daughter of the Nile): New York City, 6, two weeks.

LOTTA: Brooklyn, 14, 15, 16; Burlington, Vt., 18; Montreal, 19 to 23.

LAWRENCE BARRETT: Philadelphia, 4, two weeks; Lowell, Mass., 18; Portland, Me., 19; Bangor, 20.

LEAVITT-PASTOR VARIETY COMB.: Pittsburg, 11, week; Chicago, 18, week.

LEAVITT'S ALL STAR SPECIALTY CO.: Baltimore, 11, week; Boston, 18, week.

LEAVITT'S GIGANTEAN MINSTRELS: Manchester, N. H., 14; Salem, Mass., 15; Lynn, 16; Lowell, 18; Fitchburg, 19; Worcester, 20; Norwich, Ct., 21; Holyoke, Mass., 22; Springfield, 23.

LEAVITT'S NEW MINSTRELS: Bennington, Vt., 14; Hoosic Falls, N. Y., 15; Ballston Spa, 16; Watertord, 18; Schenectady, 19; Johnstown, 20; Canajoharie, 21; Little Falls, 22; Ilion, 23.

LEAVITT'S RENTZ SANTLEY CO.: Boston, 11, week; Portland, Me., 18; Worcester, Mass., 19; New Bedford, 20; Newport, R. I., 21; Providence, 22, 23.

LYTELL'S YOUTH COMB.: Ottawa, Can., 13, 14, 15, 16; Montreal, 18, week.

LINGARDS: Philadelphia, 11, week; N. Y. City, 18, week; Troy, 25, 26, 27; Saratoga, 28; Utica, 29; Ithaca, 30.

MY PARTNER COMB. (Brown and Lennox, managers): Yonkers, N. Y., 18; Newburg, 19; Po'keepsie, 20; Pittsfield, Mass., 21; Westfield, 22; Northampton, 23; Brattleboro, Vt., 25; Keene, N. H., 26; Dover, 27; Great Falls, 28; Biddeford, Me., 30; Portsmouth, N. H., Oct. 1.

MADISON SQUARE CO. (Esmeralda): Grand Rapids, Mich, 18, 19; Muskegon, 20; Kalamazoo, 21; Ann Arbor, 22; Lockport, N. Y., 23; Jersey City, 25, 26, 27.

MAGGIE MITCHELL: New York City, 4, four weeks.

MARY ANDERSON: Yonkers, N. Y., 21; Williamsburg, 22, 23; Brooklyn, 25, week; Buffalo, Oct. 2, week.

MABEL MORTON COMB: Russellville, Ark., 15, 16; Morrelton, 18, 19; Conway, 20; Little Rock, 21, 22, 23.

MESTAYER'S TOURISTS: Rockland, Me., 14; Belfast, 15; Bangor, 16; Waterville, 18.

MCKEE RANKIN: Washington, 11, week; Buffalo, 21, 22, 23; Cleveland, 25, week.

MCINTYRE AND HEATH'S SPECIALTY CO.; Buffalo, 11, week; Albany, 18, week; Philadelphia, 25, week.

M. B. CURTIS' SAM'L OF POSEN CO.: Chicago, 11, week.

MILTON NOBLES: Jefferson City, Mo., 14; Quincy, Ill., 15; Keokuk, Ia., 16; Burlington, 18, 19; Muscatine, 20; Clinton, 21; Dubuque, 22, 23.

MINNIE MADDERN: Cincinnati, 11, week; Louisville, 18, week; Nashville, 22; New Orleans, 25, week

MARION ELMORE (Chispa): New York City, 4, two weeks.

MAHN'S IKEY SOLOMONS CO. (Frank Bush): Harrisburg, Pa., 14; Lancaster, 15; Reading, 16.

NICK ROBERTS' HUMPTY DUMPTY: St. Louis, New Orleans, 11, week.

ONLY A FARMER'S DAUGHTER (Helen Blythe): Brockville, Can., 14; Belleville, 15; Port Hope, 16; Toronto, 18, 19, 20, 21; Brantford, 22.

ONLY A FARMER'S DAUGHTER (Agnes Herndon): Buffalo, 14, 15, 16; Syracuse, 18, 19; Auburn, 20; Oswego, 22; Rome, 23.

PALMER AND ULMER'S DANITES: Fall River, Mass., 14, 15; Newport, R. I., 16; New Bedford, Mass., 18, 19; Brocton, 20; Taunton, 21.

PEARL EYTINGE: St. Louis, 17, week; Quincy, Ill., 25; Bloomington, 26; Burlington, Ia., 27; Galesburg, Ill., 28; Ottawa, 29; Joliet, 30; Detroit, Oct. 2, 3, 4; Ann Harbor, 5; Jackson, 6; Albion, 7.

PHILADELPHIA CHURCH CHOIR OPERA CO.: Orange, N. J., 14; Easton, Pa., 15; Bethlehem, 16; Allentown, 18; Pottsville, 19; Reading, 20; Harrisburg, 21; Columbia, 22; Lancaster, 23.

RICE AND HOOLEY'S MINSTRELS: Chicago, 11; Lacrosse, Wis., 19; Winona, Minn., 20; Rochester, 21; St. Paul, 22, 23.

RHEA: Jamestown, N. Y., 14; Meadville, Pa., 15; Bradford, 16; Buffalo, 18, 19, 20; Rochester, 21, 22, 23.

RENTFREW'S PATHFINDERS: Milwaukee, 11, week.

ROLAND REED (Cheek): Des Moines, Ia., 14, 15; Davenport, 16; Chicago (McVicker's), 18, week; Coldwater, Mich., 25; Grand Rapids, 26, 27, 28; Albion, 29.

ROGERS' SWEETHEART (Minnie Palmer): Philadelphia, 11, week; N. Y. City, 18, week.

ROMANY RYE: N. Y. City, 16; several weeks.

ROSE EYTINGE: Dayton, O., 14; Richmond, 15; Terre Haute, 16; St. Louis, 17, week; Cincinnati, 25, week; Chicago, Oct. 1, week.

STEVENS' JOLLY BACHELORS: Cairo, Ill., 14; Little Rock, Ark., 15, 16; Texarkana, 18; Paris, Tex., 19; Sherman, 20; Dallas, 21 to 23; Galveston, 24 to 26; San Antonio, 27; Austin, 28; Brenham 29; Houston, 30.

STRAKOSCH OPERA CO.: Burlington, Vt., 14 15; Rutland, 16; Hartford, Ct., 18; Bridgeport, 19; Meriden, 20; New Haven, 21; New Bedford, Mass., 22; Worcester, 23; Providence, 25, 26, 27.

SARGENT SULLIVAN COMB. (Gladiators): Utica, 18.

SOL. SMITH RUSSELL: Winona, Minn., 14; Dubuque, Ia., 15; Clinton, 16; Cedar Rapids, 18; Iowa City, 19; Fairfield, 20; Ottumwa, 21; Oskaloosa, 22; Des Moines, 23; Omaha, Neb., 25; Lincoln, 26, St. Joe, Mo., 27; Kansas City, 28, 29, 30.

SALSBURY'S TROUBADOURS: N. Y. City, 11; Syracuse, 18, 19, 20; Rochester, 21, 22, 23; London, Can., 25, 26; Bay City, Mich., 27; East Saginaw, 28; Port Huron, 29; Flint, 30; Detroit, Oct. 2, week.

SMITH'S DOUBLE U. T. C.: Watkins, N. Y. 14; Lyons, 15.

HASWIN AND STEPHANY CO.: St. Paul, 18, 19; Stillwater, Minn., 20; Minneapolis, 21, 22, 23; Hastings, 25; Wabashaw, 26; Winona, 27; Lacrosse, Wis., 28; McGregor, Ia., 29; Dubuque, 30.

SQUARE MAN (Ben Maginley): Marengo, Ia., 14; Iowa City, 15; Ottumwa, 16.

THE IRISH AMERICAN (J. W. McGrath): Lafayette, Ind., 14; Ft. Wayne, 16; Lima, O., 18; Crestline, 19; Canton, 20, 21; Akron, 22, 23.

TAKEN FROM LIFE CO.: Louisville, Ky., 11, week; Indianapolis, 18, week; Detroit, 25, week; Cleveland, Oct. 2, week.

TAKEN FROM LIFE (Wallack's Co.): N. Y. City, 9; indefinite.

THATCHER, PRIMROSE AND WEST'S MINSTRELS: Nashville, Tenn., 14, 15, 16.

TOM THUMB: Harrisburg, Pa., 13, 14.

THEO: N. Y. City, 11, four weeks.

THE HARRISONS: Rochester, N. Y., 14, 15, 16; Batavia, 18.
TONY DENIER'S PANTOMIME CO.: Ionia, Mich., 14; Bay City, 15; East Saginaw, 16.
TONY PASTOR'S CO.: Louisville, 13, 14; Columbus, O., 15; Zanesville, 16; Pittsburg, 18, week.
T. W. KEENE: Chicago, 11, two weeks.
THE METEORS: Ann Harbor, Mich., 14; Jackson, 15; Flint, 16.
WALLACE-VILLA COMB.: Hartford City, Ind., 13, 14, 15; Newcastle, 16; Greenville, O., 18, 19, 20.
W. J. SCANLAN (Friend and Foe): Toronto, 11, week; Jackson, Mich., 18; week; Chicago, 25, week.
WEBB'S U. S MINSTRELS: Peoria, Ill., 14; Pekin, 15; Havana, 16
WHITELEY'S HIDDEN HAND CO.: Cedar Falls, Ia., 14; Winston, 15; Iowa City, 16.
WILLIE EDOUIN'S SPARKS: Chicago, 11, two weeks; Indianapolis, 25, week.
WALDRON'S M'LISS COMB.: Ticonderoga, N. Y., 14; Rutland, Vt., 15; Schenectady, N. Y., 16; Little Falls, 18; Rome, 19, 20; Baldwinsville, 21; Auburn, 22; Ithaca, 23.
YOUTH COMB. (Brooks and Dickson's): New York City, August 21, four weeks.

CIRCUSES.

ADAM FOREPAUGH'S: Emporia, Kas., 18; Parsons, 19; Fort Scott, 20; Warrensburg, Mo., 21; Sedalia, 22; Brownsville, 23; St. Louis, 25, four days.
BARNUM'S: Balto, N. Y., 14; Hornellsville, 15; Olean, 16; Bradford, Pa., 18; Dunkirk, N. Y., 19; Erie, Pa., 20; Ashtabula, O., 21; Cleveland, 22; Warren, 23, Meadville, Pa., 25; Jamestown, N. Y., 26; Corry, Pa., 27; Warren, 28; Oil City, 29; Titusville 30; Pittsburg, Oct. 2, 3; Johnstown, 4; Altoona, 5; Huntingdon, 6; Rock Haven, 7.
COLE'S: Grand Rapids, Mich., 14; Kalamazoo, 15.
SELLS BROTHERS': Dyersburg, Tenn., 14; Ripley, 15; Memphis, 16; Princeton, Ky., 18; Greenville, 19; Bardstown, 20; Elizabethtown, 21; Stamford, 22; Richmond, 23; London, 25; Lebanon, 26; Glasgow, 27; Bowling Green, 28; Henderson, 29; Hopkinsville, 30; Paris, Tenn., Oct. 1; Brownsville, 2.

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See local, page 16, Midsummer Number, 1882

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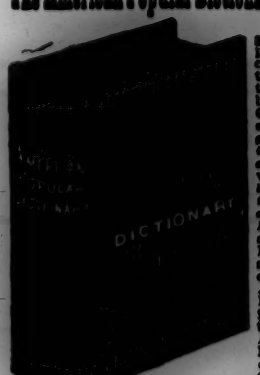
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[Detroit Free Press.]

Just now W. J. Scanlan's unmistakable hit as Carroll Moore is more talked of among theatre goers than any of the events of the week. The ladies especially bestow upon the bright and handsome young comedian the most lavish notes of admiration. One hears their gushing conversation in the horse cars, on the avenues, at dry goods counters, and, so far as the chronicler has chanced to observe, in the privacy of homes whose susceptible young ladies (and some who are not so young) were in attendance upon Mr. Scanlan's Detroit debut in the piece.

The shrewd rascal has made up his head and dressed his neck for me Lord Byron, and knowing well the effect of handsome teeth, mischievious eyes, and attractive face and perfect grace of movement, it is no wonder that he brings down whole rows of those same delighted, susceptible ones, the fluttering of whose wings we have heard so frequently since that rosy and ecstatic Friday night. Well, it is an honestly won success. "Personal pulchritude" is as much an actor's legitimate capital as the dramatic talent is, and surely no person will envy any actor its possession. Let us cordially welcome Scanlan to the firmament, and let us, too, hope that he may continue to twinkle until his hair turns gray and his melodious voice forgets its music.

[Detroit Free Press.]

Bartley Campbell's Friend and Foe a genuine hit.

[Detroit Evening News.]

To say that Mr. Scanlan was enthusiastically received last night would hardly do justice to the occasion. It was as near as possible to what might be called an ovation, and indeed poor Scanlan was obliged to sing his songs over and over again so often that they almost became tiresome. The already famous "Peek a-boo" song was particularly well received. Mr. Scanlan is young, fine looking, a good actor, has a rich, mellow voice: and sings admirably. What more could be required? It is enough to say that his Carroll Moore is a wholesouled, generous and impulsive Irish lad, with very little about him to remind one of the coarse celtic caricatures so often put upon the stage. He was very cleverly supported in Friend and Foe by Florine Arnold as Andrea Fontaine, his sweetheart, and by an excellent and well balanced company, of which Mr. J. R. McCann as Pierre Fontaine and Sadie Radcliffe as Madame Bullville are entitled to special mention.

[Detroit Post and Tribune.]

Friend and Foe has less of the exaggerated sentiment and philosophizing over the commonplace than is usual in Mr. Campbell's works. The sentiment, indeed, is tender, often pathetic, always true. The humor has a homely brightness which is befitting in the characters introduced. If we must have plays of this general character, let us by all means have those like Friend and Foe, rather than those like Sam'l of Posen. In other words, Messrs. Comedians, get the Bartley Campbells and the Bronson Howards to measure you for well fitting suits rather than the Fred. Marsdens and the George Jessops.

Time filled in all the Cities until March: Toronto, Sept. 11, Fair week; Jackson, Sept. 18, Fair week; Chicago, 25th; Grand Rapids, Oct. 2 and 3; Toledo, O., 4 and 5; Sandusky, 6; Youngstown, 7th; Rochester, 3 nights; New York City, commencing Oct. 16; Brooklyn. Boston. Montreal, Chicago (return date); St. Louis, New Orleans, Memphis, Nashville, Indianapolis, Louisville, Detroit (return date); Cleveland, Buffalo); New York, commencing March 26.

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The risks of dramatic authorship, theatrical management and a first appearance as a star actress, were all taken by Miss Don, and she was rewarded for her boldness by distinct success. Her drama was witty, odd and in various ways highly interesting.

THE WORLD.

Honest criticism cannot fail to make it plain that the play is a striking success.

THE TRIBUNE.

A large assemblage witnessed this production, and received it with interest and kindness. She was a handsome, bright and strange person.

THE GRAPHIC.

Taking one consideration with another, "A Daughter of the Nile" was a success. It combines some of the very best material in the romantic dramatic line that has been presented on the New York stage for many years.

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In the fourth act Miss Don stands as a statue of Galatea, white and almost unmoving, and made last evening a sensation. She was called repeatedly before the curtain and greeted with applause and bravos and elaborate masses of flowers.

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The house was crowded to the doors. The play possesses originality both of conception and treatment, strong characterization, freshness and, at times, brilliancy in its dialogue, and a great deal of picturesqueness and artistic feeling in its color.

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Novel and pretty business is introduced, and there is consistency in plot and construction which is refreshing after the tawdry and flimsy work that has lately been produced on the metropolitan stage.

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